THE C4 NEWSLETTER

Spring 2019 *Volume 27, Number 1*

1785 Vermont Ryder-Richardson 5S (Struck) and 5C (Cast) – See Page 17
Jack Howes Photographs

Featured in this issue:

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- Remembering Neil Rothschild, 1956-2019
- Harshly Cleaned & Tumbled Copper Coins
- Learning About My c.1792 Kentucky Token
- The Twin Leaf Collection: Coins and Pyramids
- Updated Vermont 1785 Ryder-Richardson 5 Census
- An "Astronomical" Observation
- Make Money the Old Fashioned Way – Fake It
- Counterfeit Irish George III "Simian" Halfpennies
- Review: Dr. Joel Orosz's The Eagle that was Forgotten
- Announcements, Classified Ads, Sponsored Ads and Reciprocal Club Ads

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1787 Massachusetts Half Cent. Ryder 5-A, W-5960. Rarity-3. MS-63BN (PCGS).
Realized: $4,080

1787 Massachusetts Cent. Ryder 2a-F, W-6070. Rarity-6. Transposed Arrows. EF-45 (PCGS).
Realized: $90,000

1788 Massachusetts Half Cent. Ryder 1-A, W-6000. Rarity-4+. MS-63BN (PCGS).
Realized: $5,280

1785 Connecticut Copper. Miller 4.1-F.4, W-2355. Rarity-1. Mailed Bust Right, African Head. AU-58 (PCGS).
Realized: $8,700

1786 Connecticut Copper. Miller 6-K, W-2690. Rarity-5. Draped Bust Left. VF-35 (PCGS).
Realized: $4,080

1787 Connecticut Copper. Miller 16.1-m, W-3000. Rarity-5. Draped Bust Left. AU-55 (PCGS).
Realized: $4,320

1787 Connecticut Copper. Miller 30-hh.1, W-3175. Rarity-2. Draped Bust Left, ETLIR. AU-58 (PCGS).
Realized: $3,840

1787 Connecticut Copper. Miller 33.35-Z.9, W-3870. Rarity-7+. Draped Bust Left. EF-40 (PCGS).
Realized: $21,600

1788 Connecticut Copper. Miller 4.1-B.1, W-4420. Rarity-5+. Mailed Bust Right. AU-50 (PCGS).
Realized: $9,600

1788 Connecticut Copper. Miller 13-A.1, W-4535. Rarity-5. Mailed Bust Left, CONNLC. EF-40 (PCGS).
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Spring 2019

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PRESIDENT'S CORNER

(Jack Howes)

My interest in colonial coins and related stuff began as an adjunct to reading the history of the period. I find interesting parts in the whole of the period from Columbus to the Revolutionary War and its aftermath. I collected coins when I was young, typical stuff, Lincoln pennies, Jefferson nickels, etc. As is common, I lost interest when I got to high school. I got reinterested in coinage of the colonial period only after finding my way back to the history. Perhaps, I like being able to touch history. But my main point here is that I continue to read the history and I find that keeps me engaged. I have some suggestions for those looking for a way into the history of the period. Sometimes history books can be a hard slog and I have read my share of those kinds of books. I tend not to finish those or read only parts for a specific area I am studying. But there are others that are good reads from start to finish. Sometimes those books are not strictly history but rather historical fiction -- but so what.

The first book I will mention is *Mayflower* by Nathaniel Philbrick. By the title you might suppose it is about the pilgrims who landed at Plymouth in 1620. Well, it is about them, but the book then covers the 50-year period until the end of King Phillip's War. If you have never heard of this war, that alone is a good reason to read this book. How did that war affect the development of the colonies? What was going on while John Hull and Robert Sanderson were operating their Boston mint? Read this book to find out.

The next book is *Island at the Center of the World* by Russell Shorto. A little more difficult than *Mayflower* but not much. Shorto wrote about the origins of New Amsterdam (Manhattan), the period of Dutch rule to when the English and the Duke of York took it from the Dutch. This book was based on a rediscovered trove of original documents in Dutch found in the New York State Library and only recently translated. How did what the Dutch started come to define a lot about what American has become? Yep, read this book.

The last book I will recommend is one about Washington and the end of the Revolutionary War, i.e., Yorktown. *In the Hurricane's Eye* also by Nathaniel Philbrick. This is a recent book, published 2018. Lots of books have been written about Washington. Some like Ron Chernow's biography of Washington, I also recommend. Some not so much. This one I was unsure of and figured I might read only part. A few days later, I had finished it. One other point I want to make is that I often find numismatic related tidbits in these books that aren't found elsewhere.

For example. did you know that the American troops involved in the Yorktown siege were rarely paid and when they did get paid it could be in different currencies?...

> *From Morris's perspective, the most important part of the news about de Grasse's in the Chesapeake was knowing the admiral had the 500,000 pesos collected by Saavedra in Havana. With that amount of money waiting for the French army in Virginia, Rochambeau was now willing to loan Morris the twenty-five thousand dollars in coins needed to pay Washington's soldiers. Not only were the French providing the United States with a navy, they were paying its army. The day after Washington reached out to Morris, kegs of silver dollars began to arrive at Head of Elk. The soldiers watched in wonder as the paymaster knocked the heads off the barrels and the coins spilled out across the ground. "I received the only pay that I ever drew for my service during the war," thirteen-year-old private John Hudson of the First New York Regiment later remembered, "six French crowns."* [Philbrick, *In the Hurricane's Eye*, pp. 174-175.]

I am interested in hearing from members about books they liked or good reads they think I have missed! Email me or find me at the C4 convention in the fall.

Finally I want to note that Neil Rothschild (1956-2019) died recently. There is a separate remembrance below in this issue. He was a long-time club member but more than that he was a friend and a tremendous talent and will be missed by all who knew him. Neil photographed lots of stuff but mainly he collected, photographed, and studied Connecticut coppers. Below is an example of his work. RIP.

NEIL ROTHSCHILD
1956-2019

CT
MILLER 33.28-Z.16
SNIPENOSE

Editor's Note: The following tribute is reprinted from The E-Sylum ANA Edition*, Vol. 03, Number 13, March 27, 2019, with permission.*

NEIL ROTHSCHILD (1956-2019)

(Roger Siboni with an added remembrance by Jack Howes)

It is with great sadness that I report the passing of our good friend, Neil S. Rothschild (1956-2019). Neil, one of the great scholars of Connecticut Coppers, passing so closely after his longtime collaborator, Robert Martin, makes this all that much more difficult and sad. Neil was a renaissance man. He pursued so many directions in life, and in every one he achieved a level of subject mastery and skill. Perhaps that is why over the last few decades we spent so much time together; there was always something fascinating going on with Neil.

Besides his enormous contributions to numismatics, Neil founded and led his own software company for decades. He was a great birder, taking some of the most amazing shots ever (https://www.pbase.com/nrothschild.) Neil was also a seriously accomplished astronomer, specifically an astro-photographer (https://pbase.com/nrothschild/astro.) I can remember one night in particular when he figured out the newly discovered Comet Lulin would be streaking by the New York area. We set up out in my backyard on a cold winter night around 1:00 am -- telescopes, computers, cameras, charts, infra-red -- and several curious neighbors looking out their bedroom windows! Neil caught Lulin just as it was streaking by Saturn with its rings on display. The shot was later featured in Sky and Telescope!

Or the night he caught every aspect of the total eclipse of the moon. Or that one winter that it was so cold that for the first time ever it froze the lagoon in my backyard "almost" solidly. Neil convinced me to go outside with him and take a walk on it. Jack Howes was having no part of it, so he took the picture. But later, Neil convinced Jack too (how many times will we get the chance he said?!?!?!?).

Roger Siboni and Neil Rothschild

And while Neil was everyone's go-to in the Colonial coin photography world for a few decades, he was everyone's go-to for photography in the Renaissance Fair world, particularly in jousting! I think one of Neil's proudest shots was capturing two mounted jousters, heading full speed at each other. Neil caught the two of them making direct tip to tip contact as the lances exploded into a shower of splinters (https://pbase.com/nrothschild/tip2tip).

I challenge you to find a Renaissance fair that does not feature one of these images. Neil was also a serious scuba diver, but for health reasons, gave it up in favor of skydiving! So, while we have not seen as much of Neil in the past 4 or 5 years as we used to, he was a busy man.

I first encountered Neil in numismatics "virtually" on the old dial-up Comp U Serve Coin Chat Forum that used to meet on Monday nights when I was still collecting Large cents and was just transitioning into New Jersey Coppers. We always seemed to be the first on and the last off and even then started a little New Jersey vs. Connecticut Copper rivalry. Honestly, I would have never imagined back then, living in California, Neil in Baltimore, chatting "online" that we would have ever end up becoming the friends we did. But as we both became more immersed in our respective specialties, Neil had every bit as much

passion for Connecticuts as I did for New Jersey Coppers. And he soon set about building digitally what Robert Martin had been doing in analog for the past twenty years!

It is no wonder they would soon meet and collaborate for decades, helping to build each other's massive Connecticut resources for the hobby. But Neil brought one more thing. Like everything else, he would get to know virtually every aspect of everything he got involved with. He understood digital cameras and how they interfaced to a laptop and rendered a digital image better than anyone I ever met -- in Silicon Valley, Tokyo or otherwise. So who else to figure out how to take exact real image shots of dark flat metal discs than Neil?

I remember one week I came back to New Jersey from San Francisco with my brand new, one of the very first, hot off the assembly line, 5th Gen Picture iPods. Neil and I spent the following week taking digital photographs of my collection and figuring out how to download them into my Mac. Transfer them into to the old iPhoto, straining all the technology and very limited memory of that iPod, downloading the images in there and taking my collection in my shirt-pocket to Baltimore. Quite a stir!

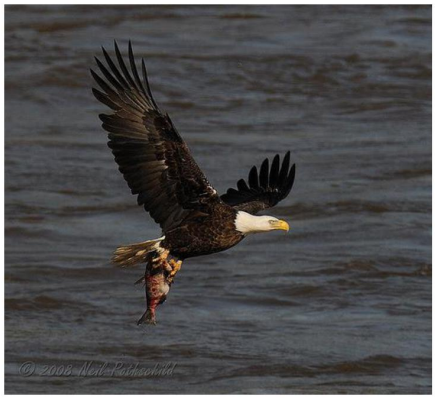
Neil was the Colonial collecting community's go to photographer. I would bet more than one in five non-auction house colonial coin pictures in any publication you have seen over the last twenty years was taken by Neil.

Neil was that good. Unfortunately, demand was too high, and Neil was too much of a perfectionist. So, output could never keep up with demand and from time to time it frustrated a few. It frustrated Neil too. But how often does perfect come free? We all received so much from Neil.

A brightly burning light extinguished far too soon. But a life well lived. Rest in peace my dear friend.

Jack Howes added this remembrance. – E-Sylum Editor

It was very sad to hear that Neil had died. I had not seen him much in the last couple of years as he had become inactive in numismatics.



I first met Neil at Roger Siboni's about 15 years ago. Neil was taking pictures of coins with what I thought was very interesting photographic equipment. He was more than happy to show me what he was doing and tell me why he was using that particular equipment -- Nikon. He was a lifelong Nikon user. I still remember those long discussions! Neil taught me all I know about macro photography. But Neil did more than just coin photography. He was an amazing bird photographer. Among the best I have ever known.

I started using Nikon digital cameras and lenses shortly thereafter. Neil used a 105mm macro lens and a monster light stand for coin photography, but he could only get that equipment from one place to another by driving. He claimed that was not really any imposition as he did not like to fly. Which amazed me when at some later point he showed me images of him sky diving!

Sometimes at Siboni's Neil would bring his telescopes -- two Celestrons. And we would be up late into the night using them.

Neil will be missed by everyone who knew him.

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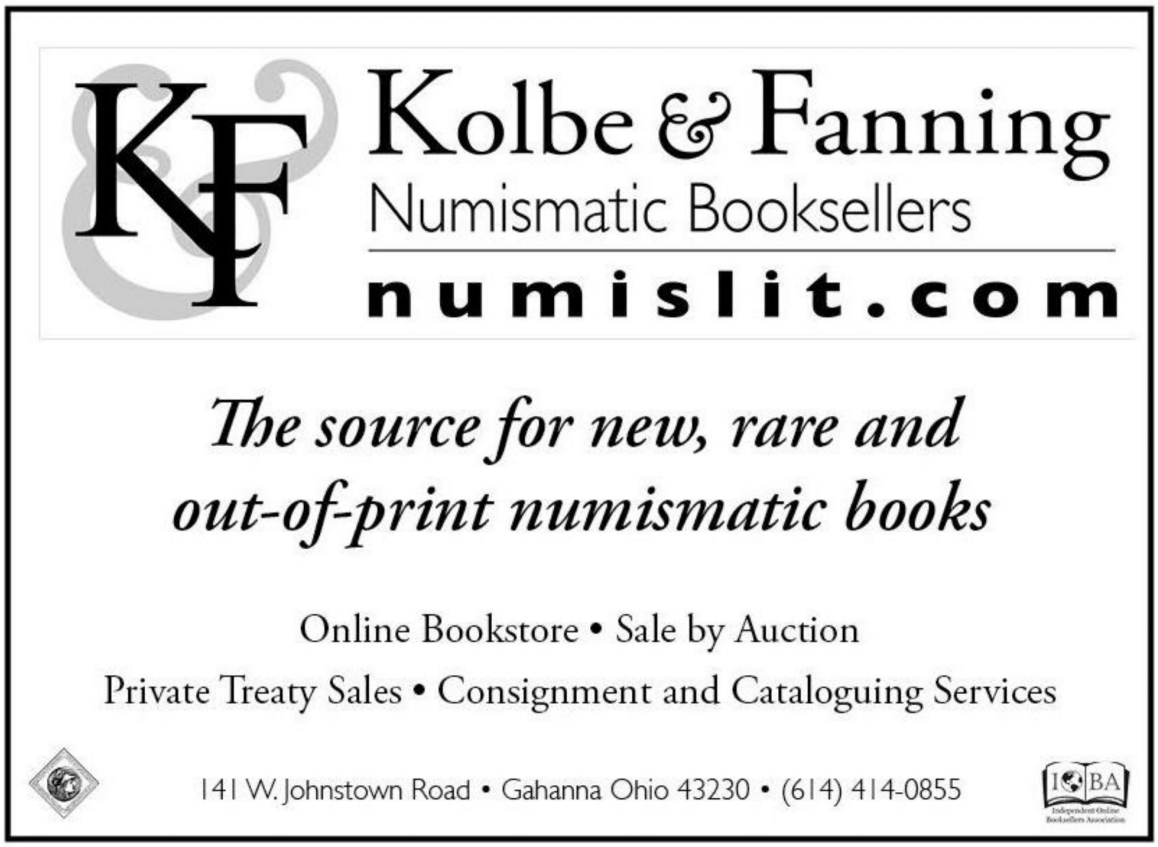
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CHARACTERISTICS OF HARSHLY CLEANED & TUMBLED COPPER COINS

(Wayne H. Shelby)

This article is in reference to an article written by Jack Howes in the past *C4 Newsletter* of Winter 2018 (Volume 26, Number 4, page 3) titled "Presidents Corner." In that article Jack Howes stated the following and posted the photo (Figure 1.)

> *"Last, I always like to show a coin or two. This issue, I have a question. The New Jersey copper below has some kind of environmental damage, i.e., non-mechanical damage. I bought this because I was studying cast coppers and I originally thought this was a cast but no longer think that. I also don't think it was a fire but am not 100% sure. If anyone has any insight on this, email me your thoughts or call me."*

Figure 1.

My being a serious metal detectorist since 1986 has given me the first-hand opportunity to view hundreds of colonial and Early American coppers at time of recovery.

The condition of a dug copper can vary tremendously depending on the type of soil and location of recovery. Farm field finds may have additional issues due to corrosion and deterioration from various fertilizers applied to the soil over the years. However, this article will not delve into this subject deeper since it is a topic of its own and would require much research and further explanation.

Over the years I had been setting aside my rough encrusted coppers that were only identifiable as to type and those that could not even be identified to that level. One day in late summer of 2007 I decided to place these copper discs into my rock tumbler with the hope to better their condition and possibly further attribute.

Low and behold the process of tumbling the coins brought to view some dates, legends, rulers and even a few pieces attributable to a variety. However, the down side being more wear on the coin's relief which decreases details and the exposing of all underlying defects.

Please be reminded, this process was only performed on the toss aside coins and not the pieces in respectable condition of which I retained as found.

Figure 2. Some examples of my tumbled coins exhibiting various effects of corrosion.

After reading Jack's comments and viewing the posted picture of his NJ copper in the Winter 2018 Issue of the C4 Newsletter I decided to call him to further discuss his open to all coin question.

After a short discussion and an explanation of my thoughts we both came to the same conclusion that the damage to the coin was due to environmental factors. My detailed opinion is as follows:

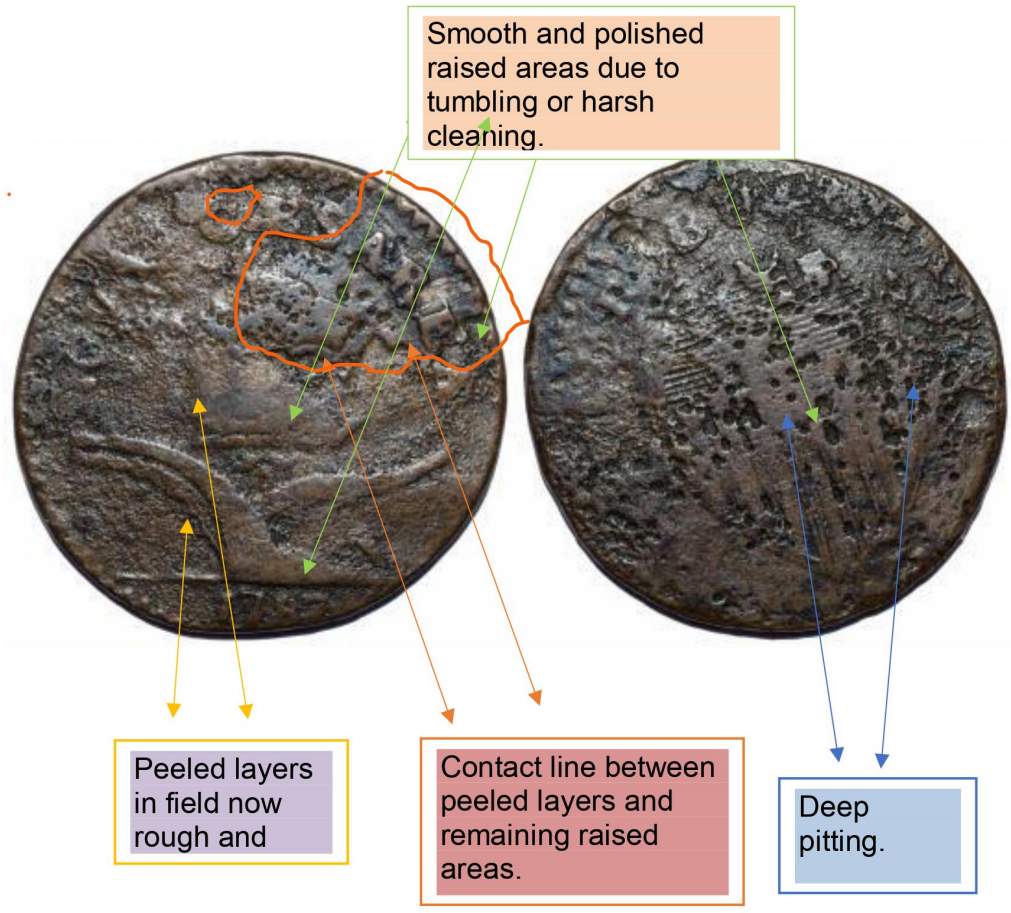
- It appears this coin has been harshly cleaned or put thru the process of tumbling to rid it of serious corrosion, verdigris and other adhering material. The aggressive cleaning exposed 100% of the stable copper remaining on the coin which has toned over time.

- We now have a first-hand view of the coin surface post environmental damage. The tell-tale signs are pitting, peeling of copper layers, granularity, porosity and uneven surfaces.

- A harsh cleaning or tumbling is evident by the coin's overall smoothness of the high points. This is perhaps most readily apparent by focusing on the rounded and polished areas along the edges of surface relief.

A detailed image outlining and pinpointing the various types of environmental damages plaguing Mr. Howes NJ copper is displayed below:

EFFECTS OF CORROSION ON GROUND RECOVERED COPPER
New Jersey Maris 34-J (Deer Head) Variety
Jack Howes Collection


Smooth and polished raised areas due to tumbling or harsh cleaning.
Peeled layers in field now rough and
Contact line between peeled layers and remaining raised areas.
Deep pitting.

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LEARNING ABOUT MY (C. 1792) KENTUCKY TOKEN

(Jeff Burke)

Introduction

I first examined two or three choice Kentucky tokens at the 2017 Early American Coppers 50th Anniversary Convention in Philadelphia. Although I was drawn to the design elements and glossy planchets, I decided to make another purchase. Fast forward to 2019. Ray Williams gave a talk on colonials at the November meeting of the New Jersey Numismatic Society. The title of his presentation was "The State Coinage of the Confederation Era." He displayed examples of colonial coppers from Connecticut, Vermont, Massachusetts, and New Jersey. Ray recommended the book *Colonial and Early American Coins*, by Dave Bowers. Ray's talk renewed my interest in purchasing my first colonial piece. I decided to research and acquire a Kentucky token. I read the descriptions of Kentucky tokens in *Colonial and Early American Coins* and was excited to learn more about these historic pieces!

Family Connections

The top star on the pyramid on the reverse has a K for Kentucky, indicating the most recent addition to the Union when these tokens were minted in England. Kentucky was admitted as the fifteenth state to the Union on June 1, 1792 (Bowers, *Colonial and Early American Coins*, p. 248). I have fond memories of the Bluegrass State, having completed my first year of seminary (1984 to 1985) at Louisville Presbyterian Seminary in Louisville, KY. Elizabeth Christie Burke, my wife, descends from the Clay family of Kentucky on her father's side of the family.

Conducting Research

I was intrigued to learn that Kentucky tokens are sought after by Conder token enthusiasts as well as numismatists who assemble collections of American colonial coins (Ron Guth, Kentucky Tokens - PCGS Coin Facts). Prior to making my purchase, I read threads about Kentucky tokens on the NGC and PCGS Message Boards and also reviewed their auction records. Next, I read through the Stack's Bowers Auction archives, the Newman Numismatic Portal, and the Heritage Auction archives for information on Kentucky tokens. Then I examined numerous Kentucky tokens online through colonial coin dealer listings, the Certified Coin Exchange, eBay, Heritage Auctions, and Stack's Bowers.

Making the Purchase

Although I joined C4 in 2015, I had yet to make a colonial coin or token purchase! During my search, I decided to peruse Kevin Vinton's listings on his website indeetlib.com. I kept returning to one of his product descriptions "(c. 1792) Kentucky Token, Plain Edge PCGS MS62 BN, Choice. Lovely light brown surfaces with a decent amount of luster,

traces of mint red, and no marks. Conservatively graded." I called Kevin to get more information about this piece. Despite being in the middle of getting set up at the Long Beach Show, Kevin fielded my questions. Vinton explained that technically, my piece (I decided to buy it!) is a ½ Pence Conder token. It is often referred to as a Kentucky Cent in the United States. He acquired my new purchase from a woman who had a hoard of 25 to 30 Kentucky tokens. I couldn't wait to hold it in my hands!

Kevin estimates there are 2,000 to 2,500 Kentucky tokens in total, including all edge varieties. "I am not aware of any documentation that they were specifically imported for use in America. Though surely some amount came over in the normal course of things and circulated here. I don't have a sense of where the circulation would have been concentrated though. Having said that, I don't believe there was any unusual amount circulating in Kentucky…" (E-mail from Kevin on February 14, 2019). Alas, I will just have to imagine that a few Kentucky tokens made it to circulation in the Bluegrass State.

When my Kentucky token arrived in the mail today, I discovered it looks even more beautiful in person than it did online! I had the pleasure of sharing my token with other numismatists during the show-and-tell segment of the February meeting of the New Jersey Numismatic Society.

Note: I am grateful to Kevin Vinton for taking time out of his busy schedule for several phone calls and e-mail exchanges that informed this article. Vinton also kindly provided obverse and reverse images of my token to accompany this publication.

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Spring 2019

THE TWIN LEAF COLLECTION SALE: COINS AND PYRAMIDS

(Craig McDonald)

When I first learned of the Twin Leaf Collection of State Coppers to be offered by Stack's Bowers as part of the Spring Whitman Expo, I was thrilled. Collections of 300+ Connecticut varieties, allowing collectors an opportunity to bid on varieties seldom encountered outside the auction venue, don't cross the block that frequently.

My excitement turned to concern when I saw the date of the sale. The show opened on Thursday February 27, with the Twin Leaf Collection session scheduled for Friday afternoon the 28th, starting at 3 pm local time here in Texas. I participate in auctions via the internet all the time, so no big deal.

But here's where things get interesting. Six months ago my wife and I booked a 16-day trip to the Middle East departing on…. you guessed it…..February 28. So instead of participating online from the relative luxury of home I would be participating from a hotel room in Cairo, Egypt, assuming we arrived on time and I could get a reliable internet connection. And to make things even more interesting, Cairo is 8 hours ahead of Texas. So instead of the sale starting at 3 o'clock in the afternoon, it would begin at 11 pm Cairo time! And with a total of 410 lots going under the hammer, it was going to be a very late night.

Undaunted, I began my normal pre-auction process of determining which varieties I needed and researching them. In total I identified 35 varieties in the sale that I did not currently own. After additional review I whittled it down to 18 that I was interested in and felt I had a reasonable chance at winning based on condition and/or previous sale results, etc. After having my "Honey, can we talk?" discussion (aka, How much can I spend?) with my wife, I ended up placing 11 pretty strong pre-sale bids just in case I couldn't participate online in real-time. I mentally prepared myself to be satisfied with winning 4 to 6 of the coins on which I had placed bids. Because I would be participating remotely, I printed out all my notes, spreadsheets, plates, etc., to take with me.

I called Stack's and spoke to a very pleasant young lady explaining my situation and asking if it would be OK that I couldn't pay for any lots I might win until the 18th, beyond the 14-day timeframe stated in the terms of sale. "No problem" she says and places a note against my paddle number.

So fast forward to the start of the trip…because of the unpredictability of weather in Chicago where our trans-Atlantic flight would originate, we flew in on Thursday the 27th. My wife's employer is headquartered downtown, so while she went into the office on Thursday, I spent the day at the Field Museum. Around 6 pm we arrived at O'Hare Airport and checked in to Turkish Airlines for our 9:20 pm flight (TK006) to Istanbul, Turkey. Let me just say that business class travel on Turkish Airlines is an experience to be enjoyed. While (IMO), the seats may not be quite as luxurious as on similar American

Airlines trans-Atlantic flights, dinner was an experience to be savored. From start to finish, it lasts about 2 to 2½ hours.

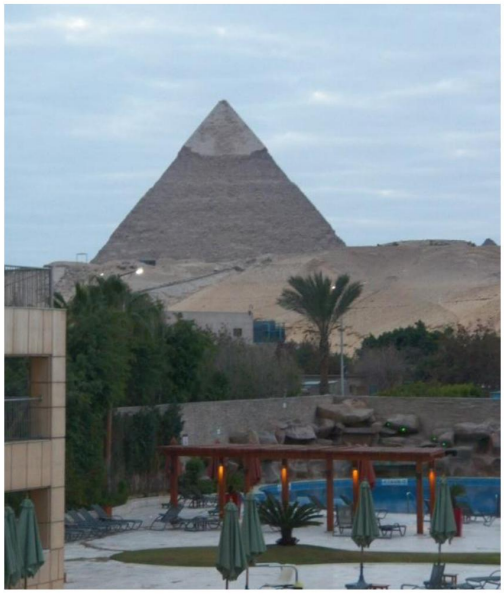
We land in Istanbul around 4:45 pm, and board our connecting 7:10 pm flight to Cairo, touching down in Cairo about 8:30 pm and then proceed through customs. We meet the rest of the group we are traveling with and board the bus to the hotel, arriving a little after 11:00 pm. I jump online in the lobby via the Stack's app on my phone. They are selling the MA coppers…uh oh…cutting it close.

We finally get to our room and, after getting the laptop set up and connected, I rejoin the sale. They've just started the 1785 Connecticuts. The one coin I had placed a bid on sells beyond my pre-sale bid…oh well. I then settle in for what would end up being a very long night.

Almost right away I notice that coins listed as R6+ and R7 seem to be selling at very reasonable or, in a few cases, outright bargain prices. The biggest shock is the R8 1785 4.2-F.6 "African Head" hammering for a mind blowing price of only $19,000!! It took every ounce of restraint in my body not to click the BID button…although had I been successful, having to explain why, after the bill came, would have been an interesting discussion...Think, "Honey, can we talk…again?" Because prices seem to be so low I scramble to pull out my initial list of potential varieties that I had written off.

On to the 1786s…I win the one coin on which I placed a pre-sale bid for well below my maximum. Next, the 1787s come up…it's now around 1 am...then 2 am...then 3 am. I am literally pacing around the room between lots to stay awake as my wife soundly sleeps. I am successful on 11 of the 21 1787 dated coins I bid on. Finally, I just can't stay awake any longer and log off around 3:20 am, just as the 1788s begin. I have only one bid placed for that year and will take my chances that it is successful…. which it turns out to be.

The next morning I got up and logged in to Stack's to check my overall results. Between my pre-sale and impromptu real time bids, I snag 13 of the 24 coins I had bid on…. adding 10 new varieties and 3 minor upgrades. Best of all, even with the additional bids on which I was successful, I ended up spending well below what I had originally budgeted for fewer coins. I am absolutely thrilled!!



And then I open the curtains of the room and this is what I see…. a pretty neat way to start the day !!

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is pleased to announce the sale of the largest specialized collection of coinage for the French Colonies of North America ever to appear at auction, in conjunction with the Toronto Coin Expo, May 2 and 3, 2019

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THE JOURNAL OF EARLY AMERICAN NUMISMATICS

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The first issue of *JEAN*, under the same editorship as *CNL*, was release this summer. This first issue is 228 pages in length and covers topics relating to: Connecticut coppers, New England Shillings, Spanish Colonial Coinage, Higley Tokens, and the Auctori Plebis Token. Those who subscribe now will receive Issue 1, Volume 1 of *JEAN* while copies last.

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UPDATED VERMONT RYDER-RICHARDSON 5 CENSUS

(Jack Howes & Mark Vitunic)

The last published census of Vermont RR-5 specimens (both struck and cast) appeared in Bowers & Merena's *Rare Coin Review,* #68, Spring 1988, pp. 58-59. In that article, author William T. Anton, Jr. identified three struck and eight cast examples known to him (see list below.) In the 30+ years since that census was published, much has happened: several new discoveries were added to the list, additional details emerged regarding some of the specimens already on the list, and four of the cast specimens were later concluded to be modern forgeries after they appeared in auctions, traded privately, or, in one case, ended up in a museum collection. The intent of this article is to provide an update on all presently known specimens, to provide new insight into their manufacture based on similarities/differences between struck and cast specimens (as well as between cast and cast specimens) and lastly, to address the authenticity of each specimen within the groupings. This will be followed by a listing of all early auction appearances dating back to 1864 -- an endeavor greatly aided by the Newman Numismatic Portal (NNP.)

RR-5 Struck (Anton census)

1. The Norweb Collection coin, appearing as Lot 1266 in the Norweb Collection Sale, Part I, by Auctions by Bowers and Merena, Inc., October 1987.

2. The example sold by David Bullowa, the Philadelphia coin dealer, in a public auction sale of June 12, 1953, Lot 798, catalogued as follows:

3. Vermont Historical Society. Donated by Henry Elkins of Chicago, 1902. Obverse: Fair-Good. Reverse: Fine.

Post-1988 Additions:

4. Harmer Rooke, March 1990.
5. (New discovery) 2018.

RR-5 Cast (Anton census)

1. Vermont Historical Society.
2. Frederick Taylor Collection coin, now in a collection in the state of Vermont.
3. Norweb Collection coin now in an Eastern collection.
4. General M.S. Newton coin, now in the reference collection of Q. David Bowers.

* 5. Dr. Harold Morrison Smith coin, in my own collection (Anton Collection).

* 6. P.T. Quigley Collection specimen, now in a New Jersey collection.

* 7. Specimen from a Maine collection, now owned by Ed Sarrafian.

* 8. Roy E. Bonjour collection, holed specimen.

Post-1988 Additions:

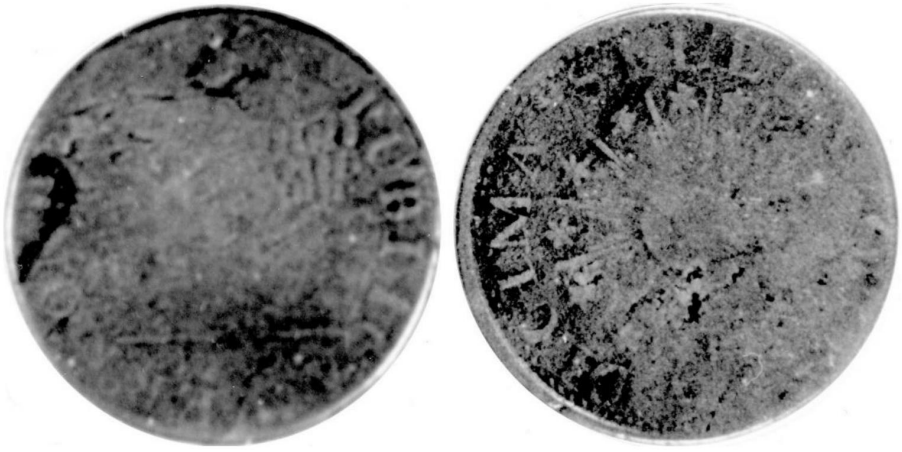
5. Bush, ANA August 1989.
6. Bibbons, C4 November 2001.
7. Skalbe, ANA March 2005.
8. Cheung, eBay 2010.
9. Eric Newman letters (NNP).

* Asterisked specimens are modern copies, probably from the 1980s when they began appearing.

RR-5 Struck

1. **Norweb:** This specimen appeared in Heritage's Jan. 2015 (FUN) sale of the Partrick collection as lot #5741 where it realized $70,500. Slabbed NGC #2048915-010 VF-30 BN. Pedigree: Norweb → Hanson → Partrick. Plated in Bowers (2018), page 76. Specifications: 122.6 grains, 28.2mm, reverse die rotation=225º. Current location: Syd Martin collection.

2. **Bullowa:** No new information since Anton article. Most likely the specimen mentioned in Crosby. It was not plated but best matches his text description. (Crosby was also aware of two casts.) Pedigree: Brevoort → Chapman → *???* → Bullowa → Smith → Anton. Specifications: unknown. Current location: likely in Anton estate.



3. **VHS:** Donated by Henry Elkins in 1902 (Accession #1902.1.1.b). Plated in Carlotto, pages 71&92. Specifications: 119.8 grains, 28.2mm, reverse die rotation=305º, SG (Specific Gravity)=8.09. Current location: Vermont Historical Society in Barre, VT.

4. **Harmer Rooke:** This specimen appeared in Harmer Rooke Numismatists' March 1990 sale of the Joseph Rose collection as lot #469 where it realized $27,500. Plated in Carlotto, page 93. Plated in Whitman, page 92. Specifications: unknown but the reverse die rotation inferred from the lot description's "corresponding weak areas" (seen in the photographs) is approximately 220º. Current location: likely in Anton estate.

5. **(New discovery).** Seen at a major national coin show in the fall of 2018. Under negotiation. Not one of the above four. Specifications: unknown. Current location: unknown.

RR-5 Cast

1. **VHS:** Donated by Henry Elkins in 1902 (Accession #1902.1.1.nn). Plated in Carlotto, pages 71&90. Specifications: 117.0 grains, 27.3mm, reverse die rotation=30º, SG=7.79. Current location: Vermont Historical Society in Barre, VT.

2. **Taylor:** Donated to the ANA by Sanborn Partridge of Vermont. Pedigree to Chapman. Specifications: 128.2 grains, SG=7.79 (recalculated from raw data found in Eric Newman letters on NNP). Current location: ANA collection.

3. **Norweb:** This specimen appeared in Heritage's Jan. 2015 (FUN) sale of the Partrick collection as lot #5742 where it realized $15,275. Pedigree: Breen → Picker → Norweb → Hanson → Partrick. Plated in Breen, page 65. Plated in Bressett, page 198. Specifications: 76.2 grains, 27mm, reverse die rotation=30º. Current location: unknown.

4. **Newton:** This specimen also appeared in Heritage's Jan. 2015 (FUN) sale of the Partrick collection as lot #5743 where it realized $12,925. It reappeared in Stacks Bowers' Nov. 2016 Whitman Baltimore (C4) sale where it realized $10,575. Plated in Bowers (2018), page 76. Pedigree: Newton → Bowers → Hanson → Partrick. Specifications: 95.8 grains, reverse die rotation=30º. Current location: Craig McDonald collection.

5. **Bush:** John Bush discovered this specimen, unattributed in a coin dealer's junk box at a St. Louis coin show in the fall of 1988. It appeared in Bowers and Merena's August 1989 (ANA) sale as lot #4250, advertised as the "Ninth Cast Specimen Known." The cataloger raised the possibility of this coin being struck, not cast, based on the timbre of the coin when struck and the presence of what appears to be a planchet cutter's lip. Pedigree to Jeff Lipsky. Specifications: 101.7 grains, 27.3mm, reverse die rotation=30º, SG=7.84. Current location: Syd Martin collection.

6. **Bibbons:** Mike Ringo discovered this specimen, unattributed in a coin dealer's junk box at the 1989 ANA show. It appeared in Stacks' Sept. 1993 sale as lot #1068. It reappeared in the 7th Annual C-4 Convention Sale (Nov. 2001) as lot #270, hammering at $2000. Pedigree to Martin. Specifications: 89.2 grains, 26.9mm, reverse die rotation=30º, SG=8.27. Current location: Jeff Lipsky collection.

7. **Skalbe:** This specimen appeared in Bowers and Merena's April 2005 (ANA NMS) sale as lot #6, described as "Only the Fifth Example Authenticated." [Presumably the other four were cast specimens #1-4]. It was cataloged as a ground find. Although it is a very low-grade specimen having just enough details on both sides to identify the variety, one can make out all four digits of the date with the coin tilted at just the right angle. Specifications: 89.3 grains. Current location: likely in Skalbe estate.

8. **Cheung:** This specimen showed up on eBay in 2010 and was purchased by Eric Cheung. Specifications: 103.2 grains, 27.2-27.6mm. Current location: Eric Cheung collection.

9. **Newman correspondence:** Very little information here. Eric Newman referred to a cast Ryder 5 sent to him for inspection in a 1955 correspondence with Richard Picker. In his return letter he noted a weight of 136 grains and a specific gravity of 5.3 (!). As this weight does not match any of the other cast specimens on our list, we are treating this as a "new discovery." The specific gravity given is so low that a measurement error or typo must have been made. (An SG of 5.3 would be correct for a coin made out of *germanium*!) Current location: unknown.

***Smith:** Following the 1988 Anton article, this coin first appeared in Stacks Jan. 1993 sale of the Starr collection, lot #1026, where it realized $3,400. At that time it was listed as "one of nine known" (Anton Census #1-8 plus this one). The cataloger mentioned two suspicious traits (also common to #5 in our updated census) which were inconsistent with being a cast coin: the timbre of the coin when struck and the appearance of a "planchet cutter's lip". Additionally, this coin has what look like file marks around the edges on both sides. This coin was seen on the bourse floor at Whitman Baltimore in July 2016. Plated in Carlotto, page 93. Specifications: 93.4 grains, 27.8mm, reverse die rotation ~30º inferred from the mirrored obverse and reverse "planchet cutter's lips." Current location: unknown.

- Modern (1980's) copy.

***Quigley:** This coin was also seen on the bourse floor at Whitman Baltimore in July 2016. This coin has very low relief and also has what look like file marks around the edges on both sides. In some areas these file marks are below the high points of the coin, suggesting they were not applied to the coin directly but rather to the die or casting mold before the coin was made. Specifications: 82.4 grains, 27.6mm, reverse die rotation=30º, SG=8.80. Elemental XRF analysis revealed a composition of ~97% Cu, ~2% Si, ~1% Mn which matches a standard material called "C655 High Silicon Bronze A". The presence of silicon in planchet stock is unusual, further suggesting modern manufacture. Current location: Mark Vitunic "black cabinet" study piece.

- Modern (1980's) copy.

***Princeton:** The example now in the Princeton University Numismatic Collection, donated by William Anton, Jr. in 1988. Similar to the Smith and Quigley specimens, this coin has low relief and what look like file marks around the edges on both sides. Specifications: 87.0 grains, 28mm, reverse die rotation=30º, SG=8.67. Current location: Princeton University Library.

• Modern (1980's) copy.

***Bonjour:** This coin was also seen on the bourse floor at Whitman Baltimore in July 2016, but we unfortunately did not get a photo or weight. It is holed at K-12. It has a readable date, partial lettering, and again, what look like file marks around the edges. The look/feel is very similar to the Quigley specimen. Specifications: unknown. Current location: unknown.

• Modern (1980's) copy.

How to tell a modern (1980's) copy: See the previous image with the arrows. The modern copies were made from the Norweb cast specimen, which we believe dates back to at least the 19th century. The dings arrowed on the obverse in the middle are the easiest markers to find. But there is reverse damage that was also copied when the castings were made. All of the modern copies the authors have studied have these signature markers. On some of the copies, filing has partially removed some of the evidence.

Definition of reverse die rotations: Ryder 5 is a variety for which defining 12 o'clock on the reverse is non-obvious. Unlike the other landscapes which have an all-seeing eye as the center element with the eyebrow defining 12 o'clock, the Ryder 5 has a center design element which looks like a "blob" (or sun) on the struck or like three starbursts on the cast. We have semi-arbitrarily chosen to define K-12 on the reverse as the position of the first "A" in "QUARTA." So, if the coin is rotated from obverse to reverse along its *vertical* axis (i.e. medal turn) and the first "A" in "QUARTA" is at K-12, then we are calling that reverse die rotation=0º. We have included in our census table a written description of the die alignment for each coin, e.g. "R in RES over U in QUARTA", so that future researchers can adapt our die rotation numbers to any definition they wish.

Specific gravity: Unless otherwise noted, all SG measurements were taken by the authors on the actual specimens, using the dry weight and the wet weight with the coin suspended by a thread in distilled water. We had initially hoped that the SGs would allow us to draw some conclusion regarding cast vs. struck specimens but the data does not support any. All weight measurements are believed accurate to ±0.2 grain. (Diameter measurements where given have been deemed of little use as a diagnostic tool due to the imperfect roundness of most coins.)

Struck v. cast: It has long been regarded that the cast Ryder 5 was made *after* the struck Ryder 5 ("a counterfeit of a counterfeit") and that the two coins are from entirely different "dies." This line of thinking first appeared in Crosby and has since been propagated by later researchers. However, after studying these coins thoroughly, we are now of the opinion that both coins were likely made from the *same* die, the cast being made first, and the struck being made later after the die had been reworked.

Modern photo overlay comparisons of RR-5S and RR-5C confirm an exact match on all legends and common design features with the exception of three design differences:

1) RR-5S has an extra line on the obverse above the date which RR-5C does not
2) RR-5S has a more intricate and deeply cut tree pattern in the obverse mountains
3) RR-5S has a central "blob" or sun on the reverse vs. a triple starburst on RR-5C

(Note: Fat, mushy letters evident on many cast specimens is not a design difference, but rather a result of the casting process, to be discussed later.) Link to overlay animation:

https://drive.google.com/open?id=1bVzoejcPCrIskm83IlCfRCU_P0VNS-gK

All three of these design differences could have been created by *removing* metal from the die, which is what happens when dies are engraved. *Adding* metal to erase these features is very unlikely. Since a cast can only be made from another, presumably struck, original, this leads us to believe that a single die pair (absent these three features) was first used to strike at least one specimen (today untraced) from which several casts were made, and subsequently, the die was reworked to add these three features and then strucks were made. Given that some of the casts look struck in appearance, a better nomenclature might be Ryder 5 for RR-5C and Ryder 5.1 for RR-5S. Although we were not able to discern any evidence of a casting gate or edge seam on any of the cast specimens, this does not mean they are not cast, as a good filing job would remove this evidence.

As evident by all of the cast specimens known today, the initial product was of poor quality. Most notably, the obverse mountain of trees is essentially indiscernible on all cast specimens. This is one of the areas that likely would have been "strengthened" if reworking the dies. The addition of a line above the date and changing the triple starburst to a sun are curiosities not explainable by weakness on the casts.

It is interesting to note that the initial discovery of what later became known as the Ryder 5 (Shurtleff, 1858), the first illustration (Dickeson, 1859), and the first Woodward auction appearance (1865) all describe a cast, not a struck. [Note: The drawing in Dickeson: *American Numismatical Manual*, Plate 20, Figure 11, actually illustrates the wrong reverse. The obverse illustrated is that of a RR-5C (no line) and the text description is also correct, but he illustrated a Nova Constellatio reverse.]

Looking at the four strucks, all of them show reverse strike weakness at "UA" in "QUARTA" and exhibit what looks like an obverse die crack running from "P" in "PUBLICA" across the tree tops, under the sun, through the left trees, and extending to the "N" in "VERMONTIS." These traits are not present on any cast specimen. Was this the die crack that later proved fatal, ending the production of Ryder 5's?

Discussion of cast vs. cast: All of the cast specimens appear to fall into one of two sub-types based on the sharpness/mushiness of the details, particularly in the legends:

1) Sharp obverse/mushy reverse (VHS, Norweb, Bush)
2) Mushy obverse/sharp reverse (Newton, Bibbons, Skalbe, Cheung)

It is not clear what the significance of this is, but it is fascinating. One possibility is that when pushing the coin down into the casting mold, the coin rotated slightly under finger pressure, resulting in mushy letters on the side that was facing down. This would suggest that at least two different casting mold pairs were used. If so, the fact that all reverse die rotations measure 30^0 suggests a single host coin was used for making all casts.

History of auction appearances: Unfortunately, none of the earliest auction listings can definitively be mapped to one of the census-listed examples since they are absent photos. It was previously believed that the first known auction appearance of a Ryder 5 was in the March 1865 Woodward sale of the Bache collection. We now believe a specimen appeared earlier in the May 1864 Woodward sale of the Cogan collection. In the supplement to follow are some of the earliest auction listings, thanks to NNP.

The biggest question remains: when were these made? During this project we discovered no new information to change the widely accepted range of "between 1785 and 1858." Arguments favoring an earlier date are: 1) differing amounts of wear on most specimens suggests that they circulated contemporary with Vermont coppers, and 2) the quality of the product (particularly the casts) would probably have been too poor to present to 1850's collectors. An argument favoring a later (1850's) date is: This was the advent of coin collecting as a hobby -- Bolen, Lovett, Wyatt, Rust, Wuesthoff, Betts, and others were active makers of copies and fantasies, many of which showed up in Woodward auctions. Could the Ryder 5 have been an early creation by one of them?

And finally, is this a coin that belongs in a collection of Vermont coppers? Doubtless, there are C4 members who do not accept these as valid colonials, perhaps even undignified to be in their personal collection. Indeed, they are all counterfeits. The fact that they were mentioned in Dickeson (1860), Crosby (1875), Maris (1875) and assigned a number in Ryder (1920) gives them some claim to inclusion. But their high price coupled with the issue of modern copies has scared many Vermont collectors into not including them. Non-contemporary counterfeits created to deceive *collectors* cast a dark shadow on our hobby. Still these pieces are interesting, if only for the education obtained from understanding minting/counterfeiting techniques. I think Jim Skalbe summed it up best when after viewing his specimen at a coin show in New Hampshire many years ago, I asked him rhetorically "Is it real or is it fake?" His response: "No, it's a cast Ryder-5." RIP, Jim.

Anyone with new information regarding these or any other Ryder 5 specimens not appearing in this census is encouraged to contact the authors.

(Listings of auction / literary appearances and supplemental data follow.)

Dickeson 1860

VERMONTIS RES PUBLICA.

1785. *Device.*—An eye, symbolical of supreme power, reflecting its rays upon thirteen six-pointed stars, emblematic of the States of the Confederacy.
Legend.—QUARTA . DECIMA . STELLA.
Reverse.—The sun rising from behind the mountains; in the foreground a plow.
Legend.—VERMONTIS RES PUBLICA.
Exergue.—1785.
(Size 7. See Plate XX., Figure 11.)

This piece, in the opinion of many very familiar with colonial coins, had no existence in fact. As no collection in this city contained it, and I had never seen it, nor been advised where it could be seen, I declined illustrating it in my work. The question is, however, now definitely settled; and I am indebted for it, and the fac-simile in this Supplement, to Dr. Augustus Shurtleff, of Brookline, Mass., whose cabinet contains the original of this rarest of the Vermont copper issues. It differs from the Vermonts and the Vermontensium, in the legend extending wholly around the field of the coin.

Crosby 1875

Each of the pieces just described has eight trees on the obverse, and the rays upon the reverses are all cuneiform, or wedge-shaped.

From another pair of dies we have seen but one impression, which is owned by J. Carson Brevoort, of Brooklyn. It is too much worn to represent satisfactorily. The legend on the obverse encircles the device and date; the hills appear to be thickly wooded, the sun rises at the left — on all others it is at the right — and a line separates the date from the device. Instead of an eye in the centre of the reverse, this has the face of a sun: the rays are single pointed, and composed of fine lines of unequal length. Legends, — VERMONTIS RES PUBLICA and STELLA QUARTA DECIMA.

We have seen two specimens, apparently counterfeits of that last described, but cast, and of very rude workmanship.

Maris 1875

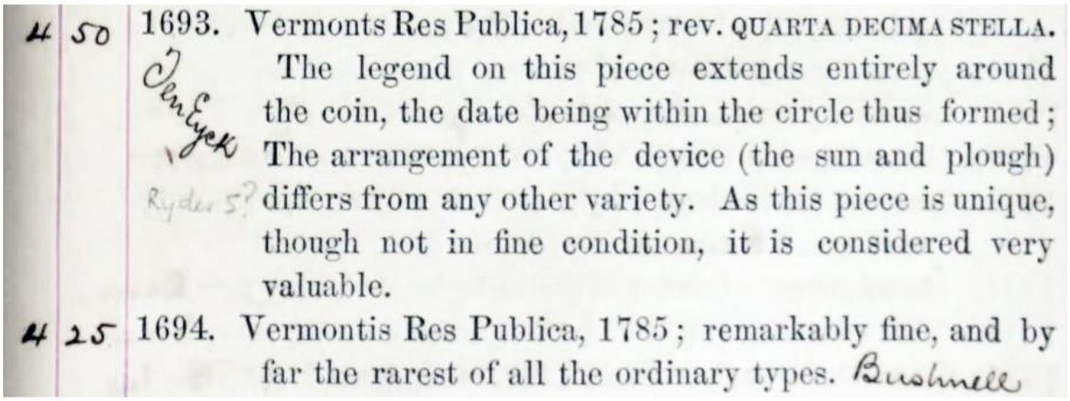
REVIEW.

THE EARLY COINS OF AMERICA; and the laws governing their issue. Comprising also descriptions of the Washington Pieces, the Anglo-American Tokens, many pieces of unknown origin, of the seventeenth and eighteenth centuries, and the first Patterns of the United States Mint. By SYLVESTER S. CROSBY. Boston: Published by the Author. 1875. 4to. pp. 384.

On page 181 mention is made of a Vermontis copper, "too much worn to represent satisfactorily," of which he has seen "but one impression," that owned by J. C. Brevoort. There is, it is believed, in the cabinet of Lyman Wilder, of Hoosic Falls, N. Y., a Vermontis, in good condition, that if not a duplicate of the above, is wholly different from the variety described and figured on page 180. The cabinet of the late Jacob G. Morris,

Philadelphia, 8 mo. 13th, 1875. E. M.

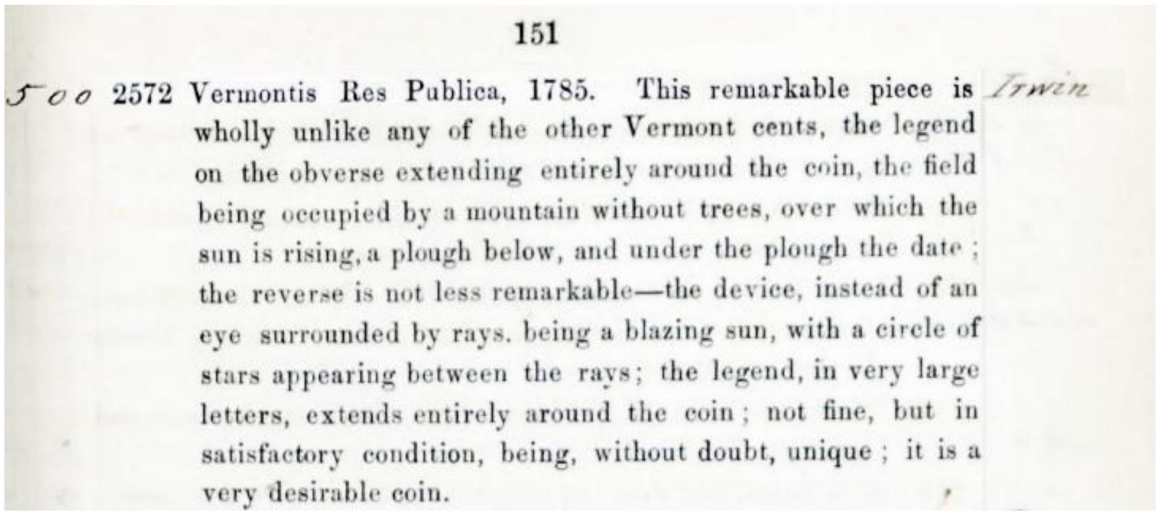
Woodward McCoy May 1864 [Did Ten Eyck have a RR-5?]



4 50 1693. Vermonts Res Publica, 1785; rev. QUARTA DECIMA STELLA. The legend on this piece extends entirely around the coin, the date being within the circle thus formed; The arrangement of the device (the sun and plough) differs from any other variety. As this piece is unique, though not in fine condition, it is considered very valuable.

4 25 1694. Vermontis Res Publica, 1785; remarkably fine, and by far the rarest of all the ordinary types. Bushnell

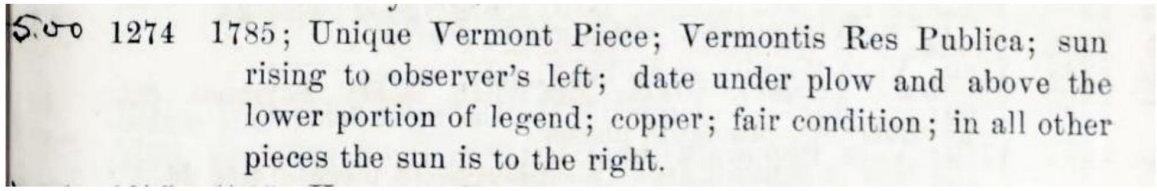
Woodward Mar 1865, Bache, et al



151

500 2572 Vermontis Res Publica, 1785. This remarkable piece is wholly unlike any of the other Vermont cents, the legend on the obverse extending entirely around the coin, the field being occupied by a mountain without trees, over which the sun is rising, a plough below, and under the plough the date; the reverse is not less remarkable—the device, instead of an eye surrounded by rays, being a blazing sun, with a circle of stars appearing between the rays; the legend, in very large letters, extends entirely around the coin; not fine, but in satisfactory condition, being, without doubt, unique; it is a very desirable coin. Irwin

Mason Apr 1872



500 1274 1785; Unique Vermont Piece; Vermontis Res Publica; sun rising to observer's left; date under plow and above the lower portion of legend; copper; fair condition; in all other pieces the sun is to the right.

Cogan Sep 1878

1893 1785 Date indistinct. Vermontis Respublica. The hills thickly wooded. The sun at the left ; on all others it is at the right. A line separates the date from the device. On reverse instead of an eye in the centre, it has a sun. The rays are single pointed, composed of fine lines of unequal length. Legend as usual. In poor condition but exceedingly rare

Haseltine May 1879

1382 1785; Vermontis Res Publica; this legend extends all around the border, the date being between it and the plow, the sun nearly in centre; rev., rays and stars "Stella quarta decima;" poor; unique; excessively rare; not mentioned in Crosby.

1383 1785; Vermontis Res Publica; rev., "Stella quarta decima;" date does not show, otherwise very fair; rare.

Haseltine Dec 1882

328. 1785. Vermontis Res Publica. The sun to the right. The date well up in the piece, between the lettering and the Plough. Poor, but believed to be unique.

N.Y. Coin 1890 Parmelee

483 **Vermont**: Cent, 1785: mailed bust r.: VERMON AUCTORI. ℞ Liberty seated r.: IMMUNE COLUMBIA: 1785 in ex.: weak impression: fair; very rare. (Crosby, p. 186, fig. 36.)

483*a* Vermont: Cent, 1785: sun rising from *left* of thickly wooded mountain: date in ex., 1785: VERMONTIS RES PUBLICA. ℞ radiant *sun*, pointed rays, with alternate stars: STELLA QUARTA DECIMA, in large letters: obv. poor; rev.: very fair; *unique*. (Crosby, p. 181.)

484 Vermont: Cent, 1785: sun rising to right behind mountains: 8 trees : plow below : VERMONTS . RES . PUBLICA . 1785. ℞ radiant eye, broad, forked rays: QUARTA . DECIMA . STELLA: nick in planchet left of date; otherwise very fine. (Crosby, pl. IV., No. 18.)

485 Vermont: Cent, 1785: same type as last, but "VERMONTIS": fine; rare.

Elder Jun 1917

1424 Vt. Sun, tree, mountains. 2 var. 1 the old counterfeit referred to in Crosby. V. Fair. 1781 N. Am. Token. V. G. 3 pcs.

Chapman Apr 1932

790 1785. **Vermont.** Very rare cent. Vermontis. With the date inside of legend. Crosby says only two known. Cast. Poor.

Stack's FPL No.51 [1952]

VERMONT

1785	Cent. Sun and Mountains type. This is unlisted in Crosby, however on page 181 he states that a J. Carson Brevoort had one in poor condition. This is the Walter Garrabrandt specimen and is strictly Very Good Condition. All devices being legible. Excessively Rare	500.00
1786	Vermon Auctori. Bust left. Good	7.50
1787	Vermon Auctori. Britannia. Fine	7.50
1787	Vermon Auctori. Britannia. Fine but clipped planchet	5.00
1788	Vermon Auctori. Good 2.50; Fine	7.50

RR-5S (with line)	Anton Census #	Updated Census #	wt(grs)	SG	diam(mm)	reverse rotation*	rotation description
Norweb	1	1	122.6	slab	28.2	225^0	R in RES over M in DECIMA (from slab photos + in person)
Bullowa	2	2					
VHS	3	3	119.7	8.09	28.2	305^0	R in RES over gap between QUARTA and DECIMA (in person)
Harmer Rooke	(added 1990)	4				~220^0	rotation inferred from other information in photos
New Discovery?	(added 2018)	5					
RR-5C (no line)							
VHS	1	1	117.0	7.79	27.3	30^0	O in VERMONTIS over D in DECIMA (in person)
Taylor	2	2	128.2	7.79?			
Norweb	3	3	76.2		27	30^0	R in RES over U in QUARTA (from photos)
Newton	4	4	95.8			30^0	I in VERMONTIS over T in QUARTA (in person)
Bush	(added 1988)	5	101.7	7.84	27.3	30^0	R in RES over U in QUARTA (in person)
Bibbons	(added 1989)	6	89.2	8.27	26.9	30^0	R in RES over U in QUARTA (from photos + in person)
Skalbe	(added 2005)	7	89.3				
Cheung	(added 2010)	8	103.2		27.2-27.6		
EPN correspondence	(added 2018)	9	136	~~5.3~~			
RR-5C Modern copies							
Smith	5		93.4		27.8	~30^0	rotation inferred from other information in photos
Quigley	6		82.4	8.8	27.6	30^0	R in RES over U in QUARTA (in person)
Princeton	7		87.0	8.67	28	30^0	R in RES over U in QUARTA (in person)
Bonjour (holed)	8						

*Additional notes on rotation:
Auction catalog description for Smith cast indicated 35^0 rotation- we do not know what definition was used.
Online description for Princeton cast indicates 85.5 grains + "Die axis: 12"- we do not know what definition was used.
Auction catalog description for Bush cast indicated 275^0 rotation- we do not know what definition was used.
Partrick's envelope for Norweb cast indicated 260^0 rotation which would define reverse 12 o'clock as E in STELLA.
Partrick's envelope for Norweb struck indicated 95^0 rotation which would define reverse 12 o'clock as E in STELLA (consistent with above).

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AN "ASTRONOMICAL" OBSERVATION

(Stuart Hanebuth)

As the last delegates were signing the Constitution in Independence Hall in 1787, Benjamin Franklin uttered the words, "I have often, in the course of the session, looked at that sun behind the President without being able to tell whether it was rising or setting. But now at length I have the happiness to know it is a rising and not a setting sun." The chair that Franklin was referring to is now known as "The Rising Sun Chair." George Washington sat in "The Rising Sun Chair" for months as the delegates drafted the Constitution of the United States.

The chair was carved in 1779 by John Folwell a Philadelphia Furniture maker. The crest rail of the chair has an image of the sun with 13 rays, presumably not an accident, with a liberty pole and liberty cap above the sun. The design of the sun on the chair is reminiscent of the 1779 Massachusetts "Rising Sun" emission. The appearance of two similar sun motifs may not be a coincidence.

Figure 1 - The crest rail of the "Rising Sun Chair."
Image - National Parks Service.

The 1779 emission of "Rising Sun" bills contains twelve denominations, 9,411 of each denomination was authorized in the January 26, 1779 act. The Rising Sun emission of £20,000 of larger denomination bills was authorized because the printers were unable to print the large number of small denomination bills required by the October 16, 1778 emission. The act specifies the text on the face of the bill, but not the design elements. The faces of the bills were engraved by Paul Revere and presumably designed by Revere as well. The emission contains three major designs, the 5 shilling, 5s4d and 5s6d bills picturing a personified image of the sun with the words, "Rising" underneath, as shown in Figure 2.

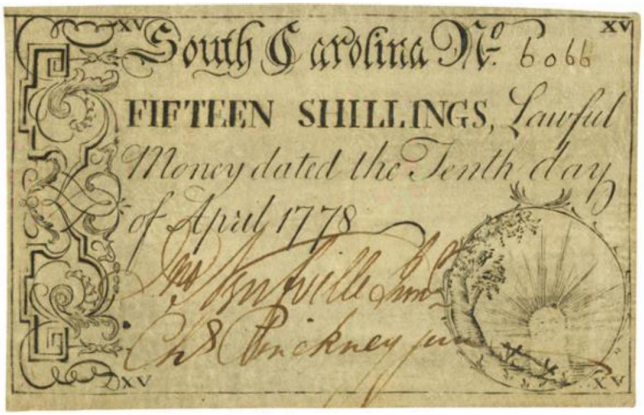
Figure 2 - The face of a 5 Shilling 1779 Massachusetts "Rising Sun" Bill.
Image courtesy of Heritage Auctions, HA.com.

The remaining nine bills in the emission contain an image of the sun that is much less typical. The lower denominations show a sun speckled with black dots, the lowest denomination bills also include a pine tree in the image of the speckled sun.

Figure 3 - 1779 Massachusetts "Rising Sun" Bill with a speckled sun.
Image courtesy of Heritage Auctions, HA.com.

The 1779 Massachusetts "Rising Sun" bills were not the only bills to record the sun around this time. South Carolina issued 15-shilling bills as a part of the April 10, 1778 emission which contain an image of the sun. These bills are much scarcer than the lower denomination bills of the same emission. It is likely that fewer than 25 survive today.

Figure 4 – April 10, 1778 15 Shilling. South Carolina Bill with an image of the Sun.
Image courtesy of Heritage Auctions, HA.com.



The solar activity on bills and furniture in 1778 and 1779 is not purely a coincidence or design trend. The black marks on the "Rising Sun" bills are likely a recording of the abnormally high number of sun spots that occurred from late 1778 through 1779; the highest number ever recorded! Sunspot activity was so high that sunspots were reportedly visible through the London fog with the naked eye.

The solar surface is a constantly changing plasma of hot gases contained by the sun's gravitational forces. At times black spots appear on the surface of the sun, these spots are called sunspots. Sunspots are areas of concentrated magnetic flux which inhibits in the photosphere. The reduced convection results in cooler, dark areas on the sun. These magnetically active regions can also generate coronal loops and solar prominences, they are also the point of origin for most solar flares and coronal mass ejections.

Like any other atmosphere the Sun exhibits patterns over long periods. These patterns are called solar cycles which are measured from solar sunspot minimum to solar sunspot minimum, with a typical period of 11 years. The sunspot number represents the number of sunspots present on the surface of the sun. Reliable solar data was first recorded in 1749, Solar Cycle 1 began with the solar minimum in 1755.

The number of sunspots in Solar Cycle 3 (1775 to 1784) was the most active in recorded history as shown in Figure 5. In May of 1779 the monthly mean sunspot number reached 368 and remained at very high levels for nearly a year.[1]

Sunspot activity has an observable measurable impact on the earth's atmosphere. Solar flares from those sunspots launch charge particles, if they interact with the earth they can cause an increase in auroral activity and can impact the electric grid, global radio communications and satellites. A solar flare in 1859 was so intense that when it reached the earth telegraph wires caught fire and the operators received electric shocks from their telegraph keys. Scientists and grid operators warn that a similar event today would cause worldwide power and communications disruptions and cause damage that could take years to repair.

[1] Historical Sunspot data from http://www.sidc.be/silso/datafiles.

The sunspot number has also been correlated to economic performance, business cycles and even bee populations; did it influence the outcome of the War for Independence? The long-perceived influence of sunspots on human success or failure is something that we may never be able to prove definitively but The American Revolution was not the only thing on the minds of the colonialists from in 1778 and 1779 the spectacular display on the sun also captured their imagination.

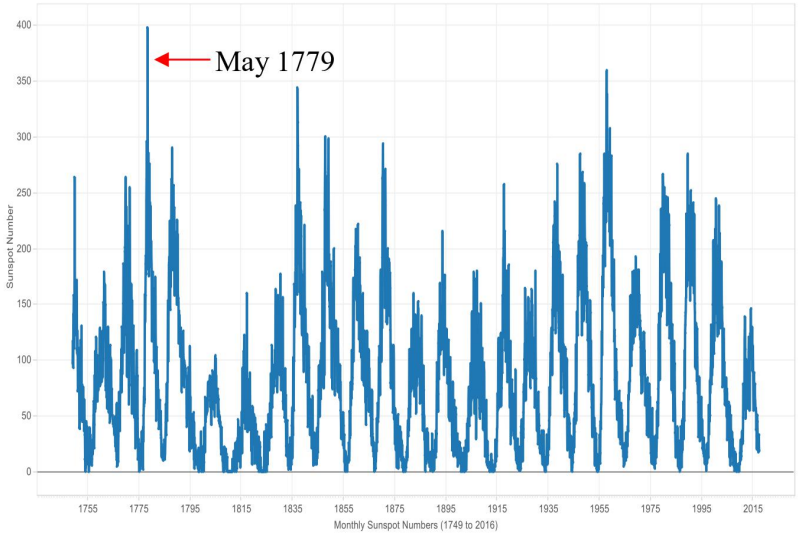


Figure 5 – Monthly sunspot numbers from 1749 to 2015

Rising sun bills make a great addition to a thirteen-colony set of colonial bills. A rising sun bill not only fills the Massachusetts slot, but they also fill a "Famous Patriot" slot since they were engraved and the faces printed by Paul Revere. Around 25 bills from each of the 12 denominations are estimated to exist today, making bills from each denomination about an R-6. Attractive mid-grade examples can be obtained for around $400; collectors can expect to pay more than $2,000 for uncirculated examples. Some bills were hole cancelled at redemption, this decreases their value by more than half. The original copper face plate for these bills reportedly exists in the Massachusetts State Archives in Boston. At least one set of reprints exists,[2] a single sheet made from the copper plate for the face of these bills, probably by Mendez Cohen in the 1850's, and auctioned by Heritage in 2016.[3] The solar activity must have been spectacular as, woodcarvers and engravers in Massachusetts, Philadelphia and South Carolina captured this historical solar activity.

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[2] The Harley Freeman Inventory, https://nnp.wustl.edu/library/book/520762.

[3] https://currency.ha.com/itm/colonial-notes/massachusetts-1779-1s-1s-6d-2s-2s-6d-3s-3s-6d-4s-4s-6d-4s-8d-5s-5s-4d-5s-6p-uncut-sheet-of-face-reprints-pcgs-choice-about-ne/a/3541-18134.s?ic4=ListView-Thumbnail-071515

MAKE MONEY THE OLD-FASHIONED WAY: FAKE IT
A CLOSER LOOK AT CONTEMPORARY COUNTERFEIT COLONIAL COINS, PART ONE

(Jeff Rock)

The American Dream has always involved making money - Even better, making money with little effort. Songs are written about "money for nothing" – Not about hard work and long hours - Unless you're listening to the Blues, in which case you work hard but money never gets made, or it's spent as soon as it is earned. Otherwise you wouldn't be feeling so blue. We in numismatics have a peculiar relationship with money. We spend hard earned money to buy other money that is obsolete and could not be easily used to buy anything else – Indeed, it might otherwise be considered worthless. Some of us make money when we sell that other money, some of us manage to lose money on it, but the money we spend – the money that we actually CAN spend – is less real and less important to us than the money we buy, which really has no intrinsic value other than its metal content. For those of us who like copper, that would require a substantial portion of a collection just to buy a cup of coffee; These coins are worth whatever we actually agree to pay for them over and above that melt value, and the law of Supply and Demand is constantly at work, whether we realize it or not.

Those of us interested in even more esoteric areas of numismatics – not collecting date and mintmark sets of modern coinage or eagerly lining up for the latest mint issue being slabbed as a Proof 70 Ultra Cameo Deep Mirror Sandblast PQ Star Finest Certified – often have an even stranger relationship with money. We start to appreciate those people who actually MADE the money that we are spending our money on – especially those who had little or no legal authority to do so because that makes their accomplishments even more impressive. This is a large swath of collecting and includes things like Hard Times and Civil War tokens, many of the Pioneer and Territorial gold issues, all of the California Fractional Gold, encased postage stamps, Lesher Dollars, all types of merchant and trade tokens and, of course, the entire gamut of counterfeit coins, from the earliest counterfeit wampum to the latest Chinese struck copy and everything in between.

For the colonial collector the counterfeit group includes many of the most popular varieties – your Horned Busts, Serpent Heads, Britannia Vermonts and the like, most of which are obvious counterfeits when one compares them with official examples of those coinage types. Even the beginning collector could look at these issues and realize that they were not produced by the regular mints – the question then being whether the counterfeit issues were contemporary with the official coins, made slightly later than the dates they bear or made even later still, as something to get numismatists to part with more money still.

But there are other areas of colonials where the line between counterfeit and real is much less clear cut. Some entire series were never officially authorized, including some very expensive ones, including the St. Patrick coppers, Higley Coppers, Voce Populis, the Machin's Mill/Atlee coppers, all of those pattern New York issues, Confederatios, Nova Constellatios and every last colonial era (or dated in that era) Washington coin. Technically ALL these series can be considered counterfeit – they were never proclaimed legal tender, authorized by any state or national government, and no claims were made that they could ever be redeemed for anything. But most of them beg the question – if they are counterfeits, then what exactly are

they counterfeits of? Nearly all of them have distinct styles and legends that are not similar to any other coinage, and one good rule of thumb for calling something a counterfeit is that is needs to actually copy something else – good or bad, or somewhere in-between, but still a copy of something that actually exists.

In the series mentioned only one actually fits that definition – the Machin's Mill halfpennies, which were clearly made imitating the British halfpence styles, real or counterfeit, in circulation at the time; while some of the dates were wrong the coins themselves otherwise look pretty much exactly like the pieces they are copying. The rest of the group described are all distinct series – none were officially authorized, but none were condemned at the time as being counterfeit, nor were any of them every officially pronounced unacceptable by merchants or colonies (and some, like the St. Patrick's coppers, were actually welcomed.) These series can properly be considered as "Unauthorized" or "Speculative" depending on why they were made. For the list above the St. Patricks, Higley coppers and Voce Populis would all today be considered in the "Unauthorized Issues" category – if any documentation is found officially authorizing them then they could be moved into a different category. The New York patterns and Confederatios would be considered "Speculative Patterns," done in hope of procuring a contract coinage from a state or national government, and these pieces were at least initially made to show what the applicants were capable of doing. The Nova Constellatio coinages tie in to the Speculative Patterns, especially as some of its dies were muled with some of the other patterns – but as a whole it is something of a hybrid of the two categories, a large-scale coinage that was not authorized by any government but which may have been ordered by someone with strong governmental ties to the American government and could be considered a "Speculative Coinage," one that was done to fill a need, but also in hopes of making a profit for whoever ordered the coinage. A series like the Hibernia coppers is still a different beast – it was authorized, just not for American circulation; but when they failed in Ireland, a large number ended up in the American colonies.

The range of coins that could technically be considered counterfeit can be even further extended as there were many coins that were not strictly legal in nature, despite not being as radically different as some of the obvious counterfeit issues described earlier. This group includes coins that are of the right overall designs but were struck at mints other than those authorized to strike them. What clouds the issue is that in many of these instances there was at least one originally authorized person involved (e.g., Connecticut, New Jersey and Vermont copper varieties.) There is also the problem of punches and dies that traveled from an authorized mint to another, unauthorized one (including the many dies that ended up at Machin's Mills) – Can something be a counterfeit if the dies were made by the authorized mint, even if struck elsewhere? One could also consider as technically counterfeit the Connecticut copper varieties that were struck by the authorized mint, but which were made from copper that was intended for the 1787 Fugio coinage – Is stolen metal enough to make a real coin not? These are philosophical questions that could be debated by learned scholars and still have no consensus reached since the line between real and counterfeit is actually much murkier than one would expect – at least for the late 18th century copper coins we collect. Because there are some extenuating circumstances here a lawyer might be able to argue a case one way or another, but a good compromise is to call these pieces "Quasi-Official Issues" - Not quite what was authorized, but not too horribly far removed.

If all this sounds confusing, it's safe to say that the problem isn't confined only to America, whether colonies or states. The vast British 18th Century Provincial Token coinage

(wrongly called "Conder" tokens in the U.S.) was not an officially authorized coinage – but they weren't illegal either, as there were no laws against striking tokens. Indeed, the Crown turned a blind eye to their issue because it filled a need in commerce that they were unwilling to supply. Within the group as a whole there are issues that were authorized by an individual or a firm, which can thus be considered "real" – in much the same way as the Unauthorized and Speculative colonial series mentioned above. But in most of these larger token series there are also counterfeits known, using the exact designs and legends, but made without any authorization by or compensation to whoever ordered the pieces originally – and these counterfeits are known for series that were struck in England, Wales, Scotland and Ireland. Figure 1 shows an example of an authorized and a counterfeit English token of John Wilkinson. They are certainly similar, but to our eyes today there are enough differences in style and workmanship between them (including the counterfeit die spelling the last name as WILKISON) that it is fairly easy to see that one was not an authorized issue. Would this have been noticed in the late 18th century? Possibly. Would anyone other than John Wilkinson have cared? Probably not. Both were round, brown, of decent enough weight and something that was sorely needed in commerce, and both were treated equally as a result – indeed, it is likely that when Wilkinson redeemed his tokens he would have been unable to differentiate the better made counterfeits from his own issues, and as a result likely lost money on this venture by redeeming tokens that were not actually his responsibility! The same can be said for the Quasi-Official and other colonial issues described above – if not actually real, they were "real enough" to be used without much problem – and one can easily picture the state of New Jersey taking in some counterfeit varieties in payment of taxes, along with the coins it actually authorized and received a royalty on.

Figure 1: A Tale of Two Wilkinson Tokens. At left is an example of a piece authorized by and minted for John Wilkinson, one of the leading industrialists of the day (D&H Warwickshire 432.) At right is a counterfeit token of the same type, of lesser quality die work (D&H Warwickshire 454a.) All photos courtesy of the author.

Taking out all the quasi-official and speculative colonial types (along with all those varieties that are unquestionably genuine) what remains is a group of counterfeits that are often VERY clearly not official issues. Even though the legends and design types are generally correct they are easily identified by collectors today as something different from the regular authorized coins – much like the Wilkinson tokens illustrated above. The die work of these counterfeit colonials ranges from good workmanship, all the way down to utterly primitive coins that look like their dies were cut by someone who just finished a 5-pint lager lunch. These counterfeits are almost always lightweight – sometimes ridiculously so, even compared to authorized coins which often skewed a little lighter than authorized (especially after the first year of coinage when they were probably not inspected with as much care.) These counterfeit varieties are most often found in circulated grades, sometimes quite well worn, which attests to a long life in circulation – indeed, very few of the counterfeit varieties exist anywhere near

the highest states of preservation. Some of these counterfeits are so blatantly obvious that nearly anyone who handled them must have realized that fact. But there are no contemporary newspaper accounts describing specific state coinage varieties being counterfeited or any government resolution making those counterfeits unacceptable, so we have to assume that the counterfeits stayed in circulation just as long as the real coins did – and their overall level of wear supports this. Like the British tokens mentioned above, the need for these American issues was initially great and, real or not, they circulated – at least as long as the demand outweighed the supply.

Moving from what should and shouldn't be considered a counterfeit in the colonial series, let's next turn to why counterfeits were made, a key part of their story.

While the American colonies still belonged to England, the mother country never provided much in the way of circulating coinage – which is not surprising since England seldom struck enough copper coinage to satisfy her own population at home, and distant colonies were rarely even an afterthought. Indeed, there were just three types of coins that England provided her colonies, none of which achieved much in the way of actual circulation and thus did not have much impact on the lack of coinage in North America. Let's take a look at these three types before moving on to how the colonists and early Americans solved the problem for themselves.

Figure 2: The 1688 American Plantations Token, struck in tin and denominated as 1/24 of a Spanish Real. The illustrated example is one of the restrikes made in the 1820s by London coin dealer Matthew Young

In 1688 the tin American Plantation tokens were struck under royal franchise (i.e., not at the Royal Mint, but under royal authority) more in an effort to prop up the native British tin mining industry than to supply any sort of useful coinage to the colonies. These had a face value of 1/24 Spanish Real (a unique denomination for a British coin!) which was done to supposedly help them circulate in the southern colonies were Spanish silver was in greater use, though they were also worth about a farthing in terms of their metal value (despite being the size of a halfpenny) which meant they could also theoretically circulate in the northern colonies at one of those denominations as well. However, the concept and timing were equally bad: the tin used for the coins did not hold up particularly well, especially in colder weather (its use was specified only to prop up the tin mining industry in England, which had much of the available supply in the world at the time) and they were issued just as King James II was about to be displaced by the Glorious Revolution. While a large coinage may have been planned, or even struck, after William III ascended the throne whatever coinage his hated predecessor had on hand would surely have been melted down. Suffice it to say that few were used in North America – indeed, more seem to have been found in the mud of the Thames River than have been found in any archaeological context in the United States, so perhaps it wasn't cost-effective to melt them and much of the coinage was unceremoniously dumped. It is unlikely

that many Plantation Tokens actually reached North America (and those few that did may have been in the pockets of soldiers, not officially sent over by the British government;) at most it appears to have been a couple thousand coins that circulated in areas far away from the northern colonies.[1]

Figure 3: A 1722 Rosa Americana penny authorized by the British crown but struck privately by William Wood as a contract coinage for the American colonies.

In 1722 an overvalued/underweight coinage was authorized, the Rosa Americana coinage struck by William Wood, a private citizen coining under royal warrant acquired through some well-placed bribes. While some of this coinage was certainly used, judging by the worn condition of the majority of extant specimens, it was never really appreciated by the colonists who rightly thought that they were being taken advantage of, since these coins were roughly half the weight of what circulated in England. (This also made them impossible to use in trade back with Britain at their supposed face value.)

While Wood was authorized to strike 200 tons of coins, he produced nowhere near that amount (his original patent was for five years, but he only actively coined the Rosa Americana issues for two years before giving up.) In his masterful study of this coinage, Sydney Martin used the extant number of dies to calculate the total maximum number that could likely be coined - just short of 4 million coins, of all three denominations, combined. That number is based on each die striking 40,000 coins on average – perhaps a generous estimate given Wood's lack of experience with die making and the coinage process, his use of a drop press which would exert greater pressure on the dies, as well as his use of Bath metal planchets which were harder than copper and thus would wear out dies faster.[2] But even if the real number coined were cut in half it is clear that the Rosa Americana issues were the largest quantity of coins struck in England for the American colonies, and with some sort of official standing.

[1] It should be noted that this coinage was struck in the middle of 1788 and King James II fled England by December of that year, so it was only minted for slightly under half a year – at the unofficial facility of "Skinner's Hall" which was next to the Royal Mint and presumably had access to at least some mint staff and machinery. However, this is a very limited period of time when one considers dies had to be cut and planchets made, using a metal that the mint was unaccustomed to. While mintage estimates of as high as 4 million coins have been used, it is more likely to be closer to 600,000 that were struck before James II abdicated – and only a small portion of that number entered circulation, the rest melted. There are six known die varieties of original strikes, and one cannot imagine dies of the era averaging 100,000 strikes before failing so this estimated mintage may be much higher than the number actually coined. The author wishes to thank Roger Siboni for his thoughts on this, and the hobby looks forward to the publication of his book on this neglected and fascinating series.

[2] Sydney F. Martin, *The Rosa Americana Coinage of William Wood*, 2011, pg. 51.

It should be remembered that the early 18th century was an era essentially barren of coinage in North America. The Massachusetts silver coinages hadn't been issued for nearly four decades and would have tended to stay within that colony, while the St. Patrick's coppers brought over by Mark Newby would have been in circulation nearly as long, and also would have tended to stay in New Jersey. There was no other large quantity of coinage in wide circulation – colonists would have used whatever reached them in trade: foreign coins from the European powers, Spanish silver (especially the pistareens which were being struck at this exact time) and billon issues that France sent to its North American colonies. So, it would seem that the Rosa Americana coinage would be something welcomed by the colonists – but Martin suggests that many of the coins that ended up here were from a couple of trial shipments that didn't work out as Wood had hoped, likely due to the inflated value of the coins. The colonists would have happily received these coins at a fair rate compared to British coinage (and even at a small discount to cover coinage and shipping costs, as was the case with coins sent to Ireland) but they were not going to willingly accept a 50% loss – even if they had few other options for a circulating coinage!

Wood likely used his vast amount of unwanted coins to pay his creditors in England, which meant they would have been paid out at their British value and not the inflated American standard, thus erasing any profit that Wood had hoped to make. Indeed, the coinage seemed to yield a loss for everyone involved: One of the original investors in Wood's enterprise, William Marsland, was apparently paid his share in Wood's coinages and still had a cellar full of them when he died (the poor investment forcing him to work as head housekeeper at Gresham College.) The fate of many of Marsland's coins was apparently the melting pot, though thankfully there were enough serious British numismatists at the time to save a quantity of Woods coinages in higher grades. Some Rosa Americana pieces did circulate, and a fair number have been found by archaeologists and metal detectorists, suggesting that, while not omnipresent, they did have a larger circulation than the Plantation tokens of 35 years earlier. So, while the Rosa Americana coinage looked good on paper (and certainly had sufficient quantities authorized to have greatly eased the monetary problem in the American colonies if they were accepted) it ended up being a failure. While it is impossible to know how many individual coins actually reached America to circulate, the number was undoubtedly small, likely measured in the tens of thousands not the hundreds of thousands – and a fraction of the millions that Wood had hoped to produce and profit from.

In 1773 England again tried to put a copper coinage into American circulation – if not for all of its colonies, then at least for its most valuable one, Virginia. A halfpenny was authorized and duly struck at the Royal Mint, the obverse in style of the regular British halfpence, the reverse with a shield and the name of the colony spelled out. The Virginia halfpenny was well-made and of good quality copper (perhaps a lesson learned after the failure of the Plantation tokens nearly a century earlier) and the type of coin that would have gladdened the hearts of His Majesty's North American subjects – if only the timing had been better. But the winds of war were already blowing by the time the Virginia coinage reached America and were authorized for circulation in February, 1775. It is likely that only a relatively small number managed to reach circulation prior to the American Revolution. The Virginia government hoped that citizens would exchange silver and gold coins for this new copper, but such a thing was unlikely to happen even in the best of times – No one was foolish enough to give up precious metal for copper unless they were merchants who needed small change to conduct business. Those Virginia halfpennies that did get into circulation (and many did as worn specimens are not even considered scarce today) were probably ones exchanged for

previously issued non-interest bearing Treasury notes, the thinking being that copper was probably going to fare better than paper if a war was to come – especially since those notes were issued under British authority, the country that such a war would be fought with.

But the timing for such an exchange was fairly short – after 1776 an official coin bearing the likeness of George III was not going to be much welcomed in commerce *en masse,* though coins already in circulation would likely stay there since they were needed. The most prevalent coins in all the northern colonies were the counterfeit British and Irish halfpennies that also bore the bust of George III (and some older ones of his grandfather, George II) – and these stayed in circulation before, during and after the Revolution, thus proving that the oft-repeated tale that the war made Virginia halfpennies impossible to circulate is a myth and nothing more. During the Revolution any silver and gold coins would naturally be hoarded, and earlier Treasury notes issued under British authority would not be easily redeemed under a rebellious government, meaning that the Virginia halfpennies not in circulation and in the possession of the Virginia government stayed right where they were. After the Revolution it would be highly unlikely that the government could (or would want to) introduce the remaining coins bearing the bust of the just-defeated enemy. Much of these coins sat in kegs before being melted down – some of which may have actually been melted during the Revolution, with the copper used to make weapons to fight against the British forces – a somewhat ironic turn of events for a coin with the bust of a British King! Thankfully for collectors at least one keg survived that fate and became the famed Cohen Hoard which has provided nearly all of the higher-grade examples of this coinage extant. In total, the number of Virginia coins that actually reached circulation was likely in the tens of thousands, but again not in the hundreds of thousands.[3] Just like the Plantation tokens and Rosa Americana issues, the intentions were good but the end result failed, and the Virginia coinage had little effect on helping colonists in their need of small coin.

[3] Roger Moore is working on a book for the Virginia series and estimates that there were 672,000 total Virginia halfpence struck of 30 different die varieties – a number intriguingly close to that estimated by Siboni for the Plantation tokens, which had far fewer die varieties! This works out to under 25,000 struck per die variety on average, a number that seems far more likely for this era (and if accurate would likely revise Martin's numbers for the Rosa Americana issues, since William Wood would not be able to match the coining expertise of the Royal Mint.) It is doubtful that even 10% of the Virginia coinage delivered actually entered circulation prior to the start of rebellion in 1776. Prior to the dispersal of the Cohen Hoard in the 1880s the Virginia halfpennies were considered rarities in choice grade in the colonial series, and even higher circulated graded coins brought strong prices at auction. Because of this hoard, the Virginia coinage is unusual in that there are probably more examples extant in uncirculated grades than circulated today (though many of the hoard coins were spotty or had minor abrasion from storage.) Moore details a quantity of ground finds, including over 100 pieces recovered just in the Williamsburg area. There have been modest finds of Virginia halfpennies far from that state, including Kentucky, Ohio, Tennessee and the Carolinas, the numbers small enough to suggest the equivalent of pocket change being lost while people moved to new areas, perhaps even while fleeing the effects of the Revolutionary War.

Figure 4: A 1773 Virginia Halfpenny, authorized by the Crown and struck by the Royal Mint; the condition of the piece tying it to the Cohen Hoard.

These three coinages are the ONLY issues England ever authorized for their American colonies, which in 1776 had roughly 2.5 million people (compared to about 7 million in Great Britain at that time.) For the better part of two centuries (1607-1776) England authorized just three relatively small coinage issues to supply the needs of millions of people in a land mass that was much larger than England itself (the original 13 colonies were roughly 372,000 square miles while England itself was just over 50,000 square miles – and adding in Scotland, Wales and Ireland the United Kingdom is roughly 125,000 square miles.) An interesting (and previously unappreciated) proof that these three coinage types had little overall impact in the American colonies is the simple fact that while there are certainly later numismatic copies of all three issues, NONE have contemporary counterfeits known. You wouldn't counterfeit something that was rarely seen in commerce, and the fact that these three coinage types were not counterfeited suggests that they were not much circulated either. The same is true for the single 1787-dated authorized copper coin that was struck in America but not counterfeited – the Fugio coppers. While some of those certainly did circulate, by the time they were common enough in commerce to make them worth counterfeiting the Coppers Panic had hit and there would have been no financial incentive to make unauthorized versions (Like the Virginia halfpence, a number of Fugio coppers remained in a keg for over a century before being dispersed.) Adding up the total number of coins of the above three types that actually reached America, the somewhat shocking answer is that it is likely close to just one coin for every 10 or 20 people in the American colonies at the time – certainly nowhere near enough to make any sort of difference in commerce!

So how did the colonists survive with such limited coinage available to them? The obvious answer would be to strike their own coinage – but only a few actually did that since it was treasonous to usurp one of the explicit rights of the Crown. The Massachusetts and Maryland silver pieces from the 17th century both had legal problems after their issue, the former skirting the edge of the law by claiming it was made in the era where there was no King on the throne (even though most of the former were struck decades after the interregnum, though keeping the 1652 date as cover, while the latter coinage led to the arrest of Lord Baltimore, Cecil Calvert and the confiscation of his equipment); those coins would have mostly disappeared from circulation by the mid-18th century. The Higley coppers were a private coinage struck in the early 18th century but were never made in great numbers and would have been used in a very small geographical area, especially at their initial inflated value of three pence. The Continental "dollar" may have been issued prior or just during the Revolution, and while the jury is still out on that one, it seems far likelier that they were made a bit later than the date they bear; even if they were made earlier the numbers coined were likely minuscule and few saw actual circulation as currency. That was the extent of the coinage struck in America prior to the Revolution, a group both small in mintage and in

geographic area covered.[4] Chalmers' silver coinage, various state coinages and patterns, the Nova Constellatios, Machin's Mills counterfeits, Fugio Coppers, Washington issues and all of the various token and medallic issues that may have at least partially circulated as coins all came after that war. Some earlier numismatic items that we consider colonials today, such as the Rhode Island ship medals and Pitt tokens were issued prior to the end of the Revolution, but there is no evidence that these actually circulated in North America; a few may have made it over in the pockets of sailors or visitors, but that would not make them a coin meant for mass American circulation and their incorporation into the colonial series today is due solely to their subject matter and not actual usage in the colonies or early United States.

Since coins were not officially being sent from England in sufficient numbers, nor being struck in any quantity at home in the mid-18th century, the colonists needed something else to keep their economies functioning and coins from other nations would have filled part of the need. These would have formed the bulk of what was in circulation in terms of silver and gold coinage, but those were always at risk of being exported just as quickly in trade. These may have circulated at a slightly higher value than their metal content, which would have kept them at home, and there is a wide array of foreign gold and silver coinage that had their weights, fineness and values listed on tables printed in colonial America, giving merchants a guide to value such coins in trade. Spanish silver was the most commonly encountered specie coin in North America at this time (especially the 2- and 8-Reales issues.) The coinage authorized by or sent from France also circulated in the British colonies when needed – especially in the areas that flipped between British and French control during the 18th century wars between these two nations. The rather short Dutch presence in New York saw use of their silver trade coinages, known to us today as Lion Dollars.

But the mainstay of daily commerce for most Americans, throughout much of the latter half of the 18th century, was counterfeit British and Irish halfpence. These were also imported coinages, originally struck for circulation in England and Ireland, and massive amounts were produced, first by simple sand casting, then struck on small presses and later produced on industrial scale in Birmingham and elsewhere. While England never had enough regal copper coinage to satisfy its own needs, by the end of the 18th century it had far too much in the way of counterfeit coinage. This was especially true in the last dozen years of that century where there were not only regal and counterfeit coppers in circulation, but also the Provincial Tokens that likely eclipsed even the number of counterfeits at the time – and in the last few years of the 1790s the evasion coppers were also added to the mix. With the supply greatly outweighing the demand for copper in England (and Ireland) it is not surprising that someone would see a way to profit by shipping some of this glut off to North America where it was needed. As an added bonus the heavy kegs of copper coin could be used as ballast for ships journeying across the Atlantic then sold for a profit at journey's end – much better than loading ships with stones or other material that would be worthless in the American colonies.

[4] The Gloucester Shilling, issued prior to the Revolution, was likely not used as coinage but as a warehouse tally token of sorts, while the "New Yorke in America" tokens seem linked to 17th century British farthing tokens from the Bristol area, and probably never actually circulated in America (note that the same is true for the late 18th century Theater at New York Token which was part of the British Provincial Token series and never sent to America, but rather something made for British collectors who would know of New York and consider it something exotic and unusual to add to their cabinets.)

The use (and profitability) of these counterfeit British coins did not escape the notice of some American colonists, and this led to the final option available to them to get coinage into commerce: to make their own money, by counterfeiting other coins that circulated there. It is likely that at least some of the counterfeit British and Irish halfpence found in North America were also produced here (although the ones that have the highest chance of this are quite rare.)[5] Some of the counterfeit Spanish silver pieces were definitely made here, as there are mentions of these counterfeits in many contemporary documents – silver and gold counterfeits were automatically newsworthy because the value of each coin was based on the precious metal it was supposed to contain, while copper counterfeits were usually mentioned only when they became far too prevalent or ludicrously lightweight.[6] There were also many counterfeits of the French Colonies coinages[7] and even a few Dutch Lion Dollars and coinages of other nations, at least some of which were likely made on this side of the Atlantic. Of course, it wasn't just foreign coins used in North America that were counterfeited – there are counterfeits known of Massachusetts silver coinage which were made while those pieces were still in circulation (perhaps not as early as 1652, but likely by the 1690s or early 1700s.)

While there was certainly some counterfeiting going on in late 17th and early 18th century North America, it was mostly concentrated on Spanish silver and British copper coins, the two most prevalent types in circulation. But the heyday of counterfeiting coins made for or in North American were the half dozen years after the Revolution ended – which makes sense because that is also the time when America made its first large-scale start at producing its own coinage (the Massachusetts silver issues of over a century before were decidedly fewer in number and the work of just a single mint) and as we discussed earlier you would only want to counterfeit that which was commonly being seen in commerce.

Authorization for millions of state copper coins would certainly be enticing for a counterfeiter, especially the copper issues that had some legal valuation within the state, such as those accepted in payment of taxes. Prior to this, when the most encountered coin in circulation was an already lightweight counterfeit British halfpence, there would be little sense for someone in America to make a counterfeiting a counterfeit – they could be made both better and cheaper in England, and there was little or no profit to be made by trying to produce them in America. But when heavier-weight state coinage issues began to be accepted in commerce there was suddenly a profit to be had in counterfeiting those new coins. Getting these counterfeits into circulation was likely easier than one would think. While the various newspapers might publish a brief account of the new coinages, none were actually illustrated – meaning that the crudest piece of die work that actually read AUCTORI CONNEC or NOVA CAESAREA had a good chance of being accepted somewhere in commerce simply because

[5] Two of these types, the Banana Nose and the Baby Heads are covered in the new reference work Contemporary Counterfeit Halfpenny & Farthing Families, published through C4 in 2018. The only two five-figure prices paid at auction for counterfeit British halfpence were for one of the two known Banana Nose pieces and a 1783-date counterfeit which has two examples known, both of which were found in America; the Baby Head variety, while rarely offered, always bring strong four-figure prices.

[6] The various Kenneth Scott books on counterfeiting in colonial America and some of the colonies are a rich source of information for counterfeit Spanish silver (as well as colonial paper money) and offer much contemporary evidence for this practice.

[7] Many of the 18th century counterfeit issues described in Robert A. Vlack's *An Illustrated Catalogue of the French Billon Coinage in the Americas*, C4, 2004; those of earlier dates still woefully uncatalogued.

no one at the time had an idea of what the coins actually looked like – and given the variations in types often made by the authorized mints, this confusion would not abate anytime soon.

It should be noted that most people didn't much care whether a coin was real or not, at least initially, since a lightweight counterfeit state copper would still likely weigh more than the counterfeit British halfpence in circulation at the time – it was only when the counterfeit state issues became so light weight and prevalent that the Coppers Panic of 1789 occurred and all coppers, good and bad, lost public trust and circulating value.

The reference books written for the various state coinages usually include contemporary counterfeits that were known to the authors – though usually only the crudest productions were specifically called out as counterfeits in those works. As more research was done and, especially, as more photographs became available to collectors, it became easier to separate the legal issues from the counterfeits – easier, but not always definite, since there were both well-made counterfeits and poorly made pieces struck by authorized mints. While the counterfeit issues became better known as such over time, they remained locked into those series in a way that didn't allow for them to be separated out as such – they were given attribution numbers based on whatever criteria the author chose (legend and punctuation for Miller's work on Connecticut coppers, where they fit on the Maris plate for New Jersey coppers) and were simply scattered amongst the larger whole. This approach was useful at the time but ignores what makes the counterfeits special – and makes it difficult for the collector to see them as a distinct, separate group, a case of not seeing the trees because of the forest! Despite being so prevalent across most of these state coinages, it is surprising that no books and only a few articles devoted only to counterfeit colonial coins have been written. This is just wrong, and it's time that the counterfeits were looked at a distinct entity – and the pages of *The C4 Newsletter* are the perfect place to examine them. To this end the author hopes to pen a series of articles over the coming year or two, each installment looking at the counterfeit coins in one particular series, some of which are obviously larger than others.

If you collect <u>any</u> state coinage it is impossible to avoid contemporary counterfeit colonial coins – and often they are among the most expensive varieties in each series. The highest prices paid for Connecticut, Massachusetts and Vermont coppers? Each one was a counterfeit variety. Only New Jersey collectors seem to value the real coins more than the counterfeits (mainly because the Date Under Plow Beam issues are so rare and coveted) but even in that series some of the counterfeits are reasonably close in price to the most expensive real varieties. But here comes the irony – while many counterfeits in the state coinages are exceedingly rare, others are often among the most common and least expensive varieties for each series (here Massachusetts is the exception to the rule.) These are worth examining closer than they have been in the various reference works, and maybe we can tease out some ideas as to why some are exceedingly rare and some are not.

For the purpose of these articles we will leave aside all the various quasi-official and speculative coins detailed earlier, as well as counterfeits made significantly later, unless those are listed in the various reference books. Instead we will focus attention on obvious fakes that lurk within the various coinage series, and which would have been the coins used by people at the time. This first part details the background of the counterfeits and why they would have been made – the next part will begin the examination of the counterfeit coins themselves.

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COUNTERFEIT IRISH "SIMIAN" HALFPENNIES OF GEORGE III

(Marcus Mayhugh)

Within the Irish counterfeit series, “Simians” make up one of the most popular and interesting groupings. Related to their British brethren through style and lettering, these lightweight forgeries are instantly recognizable, even though their reverse design precludes the famous “monkey arm” from which the simian pieces derive their name. The unique look, crude charm, and distinct lettering, which has often been described as "spidery," of the Irish coins make them a favorite among collectors.

One of the first appearances of Irish simian George III examples was in the 1992 book *Forgotten Coins of North America* by Bill Anton and Bruce Kesse. Two pieces were plated in that book, as #73 and #88. The first piece was described as "Thin Head," and the latter as the “wide shield variety." Both are accurate observations, although the family connection between the two may have been missed. The former coin was double struck.

One of the first public auctions to bring attention to Irish Simian counterfeit halfpence was the first annual C4 sale of colonial coins, October, 1995. Both Irish and British Simians appeared in that sale with the Irish pieces proving to be the more popular, bringing prices that were multiples of what the British brought. One dateless Irish Simian of George the third realized one of the highest prices in the sale of counterfeits! The fact that these were hinted at being made in America may have affected that. We now know that was not the case. The Simians’ crudeness does not mean they were made in the U.S. Since that time, there have been many appearances of Irish Simians and still they have remained popular with collectors, always bringing good prices.

Irish Simian types of George II halfpence are known to exist. These pieces are quite scarce, and not covered in this paper. Dates of Irish Simian pieces of George the III are 1769, 1772, 1773, 1775, 1776, and 1781. Simian examples of Irish farthings are not known to exist at this time.

Obverse characteristics of Irish Simians of course begin with the spidery, hand cut lettering. While this "spidery letters" term has stuck and is pretty much accepted in collecting community, the lettering may be better described as "pointed," with sharp, spike-like edges. One letter in particular that stands out is what I think of as, the "Barbed fish-hook / fishtail ‘S’." This letter is indicative of Simian die work. Although, as the series progresses, the tail and barb become less severe. This would suggest that the Simian die-cutter was improving his skills over time. The asymmetrical letter "G" is also a very interesting feature on the obverse, being nearly closed. There is evidence that the "I" and the "V" of "GEORGIVS" are recut, and this seems to occur throughout the various dates.

The bust on the Irish Simians is also very distinct. Anton and Kesse described it as a "Thin Head” variety, and this is pretty much the case, but, again, pointed or "pointy," might more accurately describe it. Another reason to discard the "Thin Head' designation is that, as with the lettering, the bust of Irish Simians also undergoes a transformation. For example, the 1772 Simian bust appears slightly wider than the 1769 bust and there is a particular 1769 simian

bust that is quite thick. A certain 1781 bust is wider still. A scientific study of the individual lettering and these bust changes could possibly produce a die sequence for the series.

Progression of the "Fish hook" type “S” and the increase in bust size across 1769, 1772 and 1781 issues.

The reverse characteristics of the Irish Simians are even more distinct than those of the obverse. The most distinguishing feature of the Simian reverse is the "wide harp" as first noted on Anton / Kesse #88. As one becomes familiar with the series, one look at the wide harp instantly denotes the piece as "Simian." As with the Simian busts, there are 1769 and 1781 reverses that deviate from the norm, indicating that a stylistic change occurred somewhere within the series. Another interesting aspect of the harp is that the female figure appears to be wearing a feathery dress. Her garment at the very least comes across as fringed. This pretty much appears throughout the Simian series.

The lettering on the reverse of the George III Irish simians is hand cut and is very distinctive. The "H" of "HIBERNIA” is unusual and formed by combining two "I"s. When placed together the sharp pointy ends merged and make the "H" appear as if it has been struck over another letter or has a loop at the bottom. The second "I" of the legend appears to have a broken serif on the bottom right and is almost always in this state. The "B" of Hibernia almost always seems to have been fashioned out of a "P" punch although it is more refined on some years than on others. The final letter of the legend is an unusual and asymmetrical "A" which is very distinctive. Finally, the one of the date looks like a "J' punch but is very crude on some pieces.

Just by looking at the series one could speculate that the thin bust, wide harp pieces came first, closely followed by the 1775's and 1776's. A change seems to have a occurred with the 1772 pieces when a much thicker bust appears with a thick neck and the bust much less pointy. Finally, there are the 1781's, two types, one wide, with a strong resemblance to the 69s, and another very different, along with a narrower and stubbier looking harp.

Much more research and work remain to be done on the Irish simians. Their popularity, relative availability, and relation to their British counterparts as well evasion halfpence should stimulate this.

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Literary Review:

THE EAGLE THAT WAS FORGOTTEN

By Dr. Joel J. Orosz

(Tim Janecke)

Details:

- Published by Bowers and Merena Galleries. Inc.
- Copyright 1988
- Fifty-five pages plus footnotes and an index
- Line drawings and some photographs included

The book's title, *The Eagle That Was Forgotten*, stems from a poem by that same title written by Vachal Lindsay. Understanding that poem is essential to understanding Dr. Joel J. Orosz's book. The poem pays tribute to a noble bird that has lived its life and now lies quietly below a stone, its victories forgotten. Orosz's book explains how Pierce Eugene Du Simitiere (1737-1784) achieved significant accomplishments in American numismatics during America's colonial, revolutionary and early independent days without gaining financial wealth or public acknowledgement. Dr. Orosz helps explain some of the wonderful accomplishments of Du Simitiere, things left unknown by most numismatists and scholars of today.

Du Simitiere was an artist who emigrated from Switzerland to the Caribbean region and then on to colonial America while in his twenties. He paid attention to monetary systems and coins found in each region, beginning to collect some coins at that time. From his story it is clear that there were coin collectors in Philadelphia, New York and New Jersey in the 1760s. There was also the sale of an American coin collection by a private party during this era.

Living in Philadelphia, Du Simitiere had a small but important collection of coins and artifacts which he compiled into a museum. He had New England coins, British coins, ancient coins, Roman medals, gold coins, plus stories of his own experiences to offer. Admission was fifty cents and the tour lasted around one hour.

Interestingly, Du Simitiere remained neutral during the American Revolution. He did correspond with John Adams, Thomas Jefferson and George Washington about coins and currency, yet when the Tories occupied Philadelphia, he knew and conversed with them as well. He worked on a medal of George Washington, having made a portrait of him during a sitting, and he suggested using a woman as the subject of Liberty for the Seal of the United States.

Du Simitiere died a poor person. His museum was still in place in Philadelphia, but his income was low. He had been giving drawing classes, yet remained poor. I am pleased

to have read that he could not sell his coin collection. He held it too dear to himself. He was an avid collector and I suspect a wonderful person in many ways.

I appreciate a great deal that Dr. Orosz wrote this book. I met him at The World's Fair of Money in Philadelphia this past summer. He signed my copy of *The Secret History of the First U.S. Mint*, as did the coauthor, Leonard Augsburger. Dr. Orosz is a tireless researcher who supports his claims well. He has written several other books on subjects including coin investing, effective foundation management and studies regarding museum activities. He is a frequent contributor to numismatics periodicals, too, including *The Numismatist* and *Coin World*.

I encourage anyone interested in early American numismatics to give this book a read. What I found out was that there was a good deal of private numismatic activity in this country prior to the nineteenth century.

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ANNOUNCEMENTS

C4 25th Anniversary Medals

A limited number of medals are still available. Individual copper medals can be purchased for $13, and silver (one ounce, .999 silver) medals can be purchased for $43, or a set containing one of each for $48. These prices include postage.

If included along with an initial order, above, additional individual copper and silver medals are $8 and $35, respectively. Additional sets can be purchased for $40 per set as long as they are included with an initial order, to save on postage. Checks should be made payable to C4 and mailed to Charlie Rohrer, C4 treasurer, P.O. Box 25, Mountville, PA, 17554.

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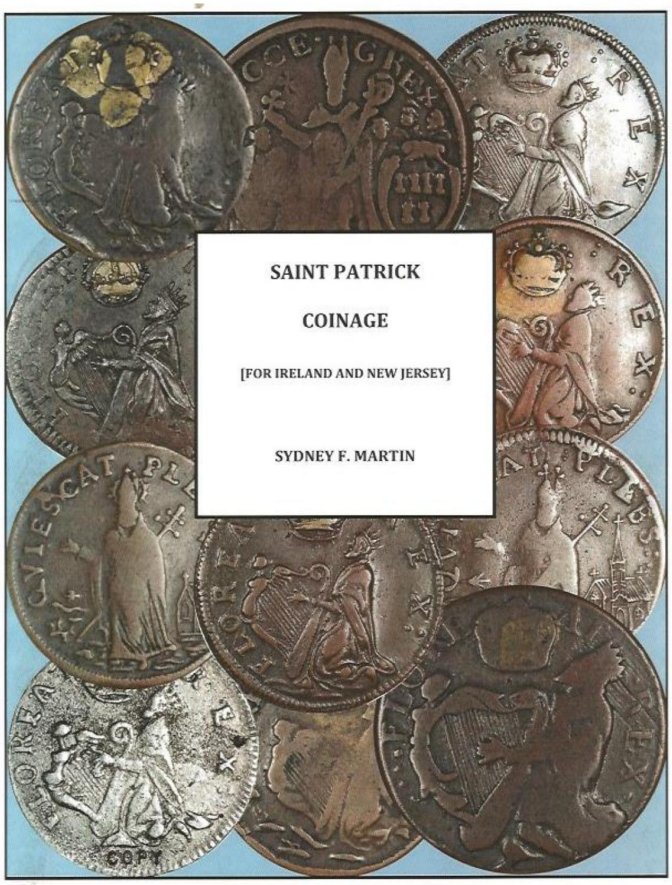
Last Year the Colonial Coin Collectors Club Released The Definitive Book on the St. Patrick Coinage by Sydney F. Martin

Boston – May 27, 2018, The Colonial Coin Collectors Club, (C4), released Sydney F. Martin's latest book, *Saint Patrick Coinage For Ireland and New Jersey*. This is the fourth book published by C4 that has been written by Syd Martin, the former editor of the *C4 Newsletter* and current President of The American Numismatic Society. His other works are *The Rosa Americana Coinage* of *William Wood*, *The Hibernia Coinage of William Wood*, and *French Coinage Specifically for Colonial America*. These books are all considered the standard references for these series today. Syd's latest work covers a series that has long vexed researchers on both sides of the Atlantic – the St. Patrick coinage. In researching this book Syd traveled to Ireland and spent many hours in the archives in New Jersey in search of clues, discovering some fascinating answers and developing several new theories regarding the coinage. This coinage has long been shrouded in mystery as to when and where it was made, and for what purpose. Syd discusses the theories that have been proposed so far, and the pros and cons of each plus some exciting new theories of his own.



According to Lou Jordan, the Curator of Numismatic Collections for the University of Notre Dame, this book is "groundbreaking!" Phil Mossman, former editor of *The Colonial Newsletter* (*CNL*), writes that "Syd has described in detail the visual imagery and icons symbolized on these coins by hand-engraved dies. A total of 197 varieties of small St. Patrick coins have been meticulously cataloged by him and presented in an easy to follow format." Mossman went on to state that "the nine varieties of large St. Patrick coppers, identified as a separate entity, are equally well presented." Christopher McDowell, editor of *CNL*, states that "this is the most important book on colonial numismatics to be published in many years. It is doubtful that this book will ever be surpassed in its coverage of the series. If you collect St. Patrick coinage or are interested in colonial numismatics, this book is a must-have."

In many ways this work is a collaborative effort, helped by many collectors who shared access to their St. Patrick collections for Syd to examine and photograph. The result is the first complete and illustrated catalogue of all known varieties in the series; unlike Syd's earlier three books, this one features color photographs. Other topics covered include the manufacturing history of the coins, literary discussion of the series, a history of their circulation in America, and a fascinating Appendix that includes what Syd calls "Miscellany." According to Phil Mossman, what Syd calls "Miscellany" is actually "well-researched inquiries into the lineage of an elusive series." C4 is very proud to publish this book and its long association with Syd Martin.

The 528-page book is hardbound, with color illustrations throughout of the different coin varieties examined, with dust jacket. *Saint Patrick Coinage: For Ireland and New Jersey*, by Sydney F. Martin, is available for $95 for C4 members or $125 for nonmembers of C4, plus $7.25 shipping from bookseller Charles Davis, (numisbook.com,) Box 1, Wenham, MA 01984, or telephone 978.468-2933.

EAC 2019

Dayton Convention Center (DCC)
22 E. Fifth Street
Dayton OH 45402
Thursday May 2 thru Sunday May 5, 2019

This year's EAC Convention is being held at the Dayton Convention Center. There are many educational & special events, which can be found on the EAC web site (eacs.org). Please check dates and times. The basic convention schedule is the same as past years:

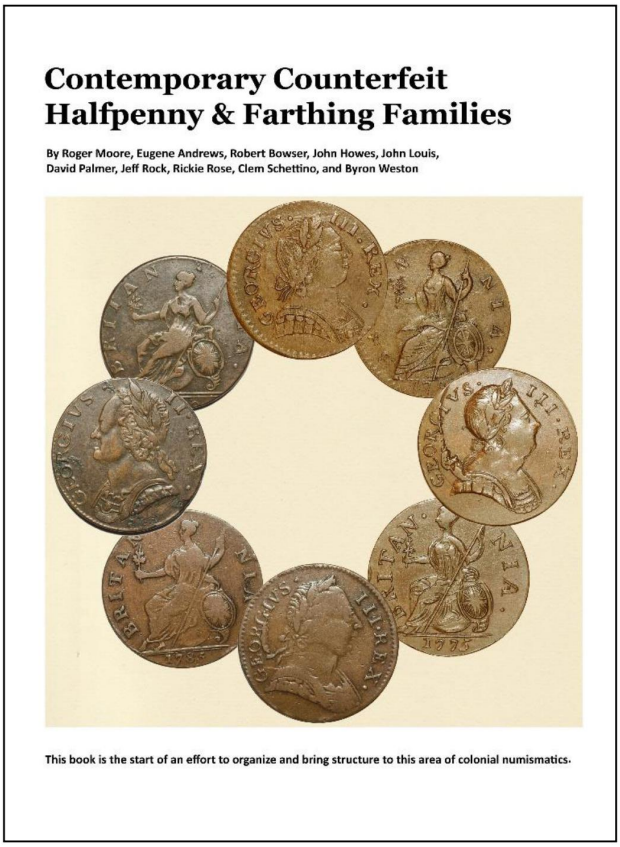
Wednesday May 1, 2019
7:30 PM 11:00 PM Boyz of 94 **TBD**
Thursday May 2, 2019
11:00 AM - 5:00 PM Registration. Outside 306
1:00 PM - 6:00 PM Dealer & Exhibitor Set Up. **302-306** (for EAC members)
5:00 PM - 7:00 PM EAC Reception **3rd floor corridor**
8:00 PM - 10:00 PM Happenings
Colonial Ray Williams 307
Half Cent Tim Skinski **309**
Large Cent David Johnson **310**
Friday May 3, 2019
8:00 AM - 4:00 PM Registration. **outside 306**
8:00 AM - 9:00 PM Dealer Set Up. **302-306**
8:00 AM - 9:00 AM Exhibitor Set Up **302-306**
9:00 AM - 5:00 PM Bourse & Exhibits Open. **302-306**
10:00 AM - 4:00 PM Educational Presentations **202-203**
Saturday May 4, 2019
8:00 AM - 4:00 PM Registration. **outside 306**
8:00 AM - 9:00 AM Bourse open to dealers. **302-306**
9:00 AM - 10:00 AM C4 General Meeting - All welcome **202-203**
9:00 AM - 5:00 PM Bourse & Exhibits open. **302-306**
10:00 AM - 4:00 PM Educational Presentations – **202-203**
7:30 PM - ????? EAC Sale **202-203**
Sunday May 5,2019
9:00 AM - 11:00 AM EAC Annual Meeting **202-203**
9:00 AM - 2:00 PM Registration. **outside 306**
10:00 AM - 3:00 PM Bourse & Exhibits Open **302-306**
3:00 PM **CONVENTION ENDS**
4:00 PM - Security departs

The Colonial Happening will be held on Thursday evening starting at 8:00. Come join us for an hour or so of fun sharing the hobby. All are very welcome. Consider bringing an item or two (not mandatory) to share, where we'll place them under a camera and project them on a screen for all to enjoy and make comments. If you have any questions about the Colonial Happening or the EAC Convention, contact me at njraywms@optonline.net or call 609-647-4958.

The Colonial Coin Collectors Club announces a 2nd printing:

CONTEMPORARY COUNTERFEIT HALFPENNY AND FARTHING FAMILIES, 2nd PRINTING

By Roger Moore, Eugene Andrews, Robert Bowser, John Howes, John Louis, David Palmer, Jeff Rock, Rickie Rose, Clem Schettino, and Byron Weston


Contemporary Counterfeit
Halfpenny & Farthing Families
By Roger Moore, Eugene Andrews, Robert Bowser, John Howes, John Louis,
David Palmer, Jeff Rock, Rickie Rose, Clem Schettino, and Byron Weston
This book is the start of an effort to organize and bring structure to this area of colonial numismatics.

This monograph is the start of an effort to organize and bring structure to this area of colonial numismatics: it breaks down the vast number of different varieties into related groups called Families. A Family of contemporary counterfeits is a group of coins that likely came from the same minting operation at about the same time. Families are logical groups that share one or more of the following attributes: dies, die making punches, or similarities in the design style. This updated large format, glossy hardcover, 294 pages and profusely illustrated in color will be available in July for $54.95 from Barnes & Noble, Amazon books, and other mass market retailers. Check specifically for ISBN 978-1-64255-857-9.

Comments on ***Contemporary Counterfeit Halfpenny and Farthing Families***:

Jim Rosen, Past President, Colonial Coin Collectors Club, Inc.:

"Finally, a wonderful and badly needed reference book of extraordinary importance that for the first time begins the monumental task of putting order to the unorganized field of counterfeit halfpence and farthings."

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THE C4 NEWSLETTER IS ON THE NEWMAN NUMISMATIC PORTAL!

Past issues of The C4 Newsletter, and a plethora of other important numismatic resources are now available online, through The Newman Numismatic Portal, at:

www.archive.org/details/newmannumismatic

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RESOURCE FOR THE C4 NEWSLETTER

Our C4 Newsletter now has an index available on our website at www.colonialcoins.org. There are actually two indexes: one by author and a second by topic/title. This is a beginning and the index will improve over time. We have intentions of updating the index within a week or two of every issue being shipped. We ask past authors and contributors to the C4N to please review their work in the index and forward any corrections/additions/suggestions to Ray Williams at njraywms@optonline.net or call.

COMPLETE C4 NEWSLETTER CDs FOR SALE

C4 is making available on CD of a complete set of *C4 Newsletters* from 1993 (vol.1, no.1) through 2011 (vol.19, no. 4.) The format is a fully searchable PDF files, which makes life and research much easier. Thanks to Randy Clark, Ray Williams and Gary Trudgen for their vision and extremely hard work, which now lets us offer these wonderful research tools to you for $50 plus $4.00 p&h for members or $75 plus $4.00 p&h for non-members. To order, please contact either (a) Wayne Shelby at dughistory@juno.com or at P.O. Box 568 Rancocas, NJ 08073 or (b) Charlie Rohrer at RohrerC@cadmus.com or at P.O. Box 25 Mountville, PA 17554. Please send your check made out to C4 to Charlie Rohrer at the above address.

I need help in a project that will turn into a *C4 Newsletter* article on estimating the surviving population of State Coinages. I am developing a model but need to better understand how many NJ coppers collectors hold. Only aggregated data will be used. I am looking for information on total number of NJ coppers, number recovered (dug), number purchased, and number sold in last 12 months or longer periods if available. I am looking for data from any size collections or accumulations.

J. Howes; 19967 East Doyle; Grosse Pointe Woods, MI 48236; 313 319-1743

Obtaining Back Copies of C4 Newsletter and C4 Auction Catalogues

Wayne Shelby has agreed to store the back copies of the *C4 Newsletter*. People wishing to purchase back issues that are still available should send their money to our treasurer, Charlie Rohrer, whose contact data are at page 2. Upon receipt of the money, he will contact Wayne, who will mail out the material. Back copies of the *Newsletter* are $10 for the first and $8 for all after that placed at the same time. If you have questions of what material is available, you can contact Wayne at:

P.O. Box 568
Rancocas, NJ 08073-956

dughistory@juno.com
609-261-6662 (Home)

C4 Membership Dues

Annual dues are currently $30.00 for Regular Membership ($40 if residing outside the United States) and $10.00 for Junior Membership (under 18 years of age; $15 is non-US resident.) They are payable on a calendar year basis… due January 1. The year through which you are paid appears after your name on the mailing address label on the *C4 Newsletter* envelope. Life Memberships can be purchased for 25 times the annual membership cost, or $750.00. You may mail checks (made out to "C4") to:

Charlie Rohrer, C4 Treasurer
PO Box 25
Mountville, PA 17554

Thank you for paying in a timely manner… It makes his job easier and will be much appreciated!

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C4 Offers Important Colonial Books

For more information on the following books, published by the Colonial Coin Collectors Club (C4), visit the C4 website at www.colonialcoins.org. These books may be ordered directly from: Charles Davis' website: www.numisbook.com.

(1) Jordan, Lou. *John Hull, The Mint, and The Economics of Massachusetts Coinage,* Colonial Coin Collectors Club, 2002. Price: $10.

(2) McDowell, Christopher R., *Abel Buell and the History of the Connecticut and Fugio Coinages*, Colonial Coin Collectors Club, 2015. Price $85.

(3) Martin, Sydney. *French Coinage Specifically for Colonial America*, Colonial Coin Collectors Club, 2016. Price $85.

(4) Martin, Sydney. *The Hibernia Coinage of William Wood (1722-1724),* Colonial Coin Collectors Club, 2007. Price: $50.

(5) Martin, Sydney. *The Rosa Americana Coinage of William Wood*, Colonial Coin Collectors Club, 2012. Price $50.

(6) Martin, Sydney. *St. Patrick Coinage for Ireland and New Jersey*, Colonial Coin Collectors Club, 2018. Price $95.

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The Daniel Frank Sedwick database of fake cobs is now on ForgeryNetwork :
http://www.forgerynetwork.com/default.aspx?keyword=cob ..
http://www.forgerynetwork.com/asset.aspx?id=QEjfzd5ZR~x~8=

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I am in the process of researching information pertaining to the Talbot, Allum & Lee series. I am seeking assistance from C-4 members who may have knowledge regarding the evolution of the series and the coins that were issued. I possess the basic series including all mules. If you have any unique or off metal pieces, or a half cent struck over a Talbot piece I would love to have access to them if possible.

Please contact Arnold Miniman at ahminiman@gmail.com, or (201) 317-4199.

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TO ALL MEMBERS:
THE C4 LIBRARY CHALLENGE – KEEP IT GOING

(Leo Shane, C4 Librarian)

The C4 Library has grown to almost 300 Books and over 700 Auction Catalogs (full and partial.) In addition, there are many non-print recordings and other miscellaneous items. Many titles are out of print and hard to find. Some titles are rare. A complete listing can be viewed on the club website.

As the C4 Librarian I'd like to issue a challenge to all C4 Members. The challenge covers the next 12 months (roughly 1 November 2017 to 1 November 2018.) During that time, I'd like every member to borrow at least one item from the C4 Library, read it and then write a ½ to 1-page summary for publication in the C4 Newsletter. The summary should identify:

1.) What was borrowed? (title, author, edition)
2.) What was the subject matter in the item.?
3) Why did you borrow that particular item?
4) What did you learn from reading/studying it?
5) What other C4 Members would benefit from borrowing this item?

Many of the items in our library are not familiar to other members especially newer members. This Challenge will accomplish two things: First – You will learn something new that you didn't know before. Second – You will be alerting other C4 members to items that may help them increase their hobby knowledge.

As the inscription on the Fugio Cent says, "Time Flys So Mind your Business." Make this challenge your business to increase our understanding of the Coins and Paper Money we collect.

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COLONIAL VIRGINIA COPPERS: I am collecting all information, images and data on colonial Virginian coppers. Please share with me your photos of counterstamped, defaced, or unusual coppers. In addition, copies of any stories, old newsprint articles or papers relating to the Virginians would be appreciated. Thank you. You can contact me at rogermoore435@yahoo.com. Thank you!! Roger Moore

PROSPECTIVE MEMBERS

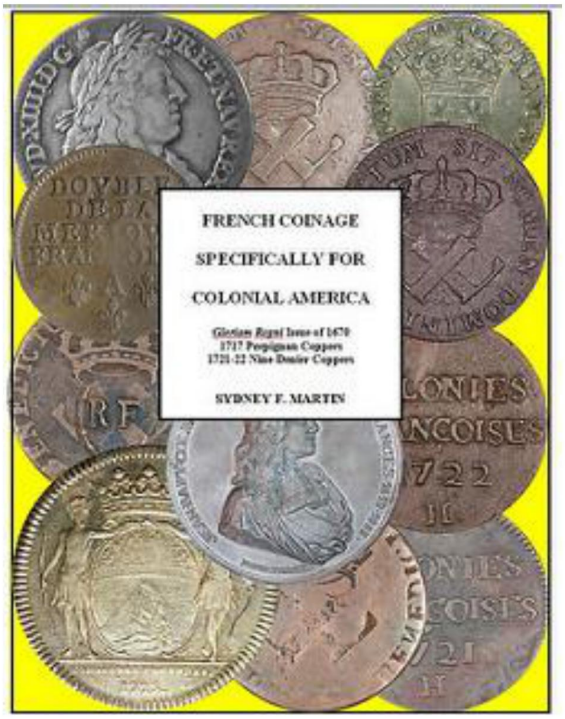
In accordance with our by-laws, those who have recently joined C4 as provisional members are listed below. If any current C4 member in good standing has a reason any of the following should be denied membership in C4, please contact either your Regional VP or the President of the Club, Jack Howes. The new provisional members, with their home states, are:

Cecelia Hannigan - FL	John Rainey - UK	Bob Sattler - WV
Greg Hannigan - FL	Michael Reynolds - MA	Jack Young - OH

FRENCH COINAGE SPECIFICALLY FOR COLONIAL AMERICA

The Colonial Coin Collectors Club, C4, released Sydney F. Martin's latest book, *French Coinage Specifically For Colonial America*. This is the third colonial coin book published by C4 written by Syd Martin. Other works include *The Rosa Americana Coinage of William Wood* and *The Hibernia Coinage of William Wood*. The Rosa and Hibernia books are now considered standard references for those coinages and Syd's long awaited new book is expected to become the leading reference works on French Coinage minted for circulation in North America.

According to Lou Jordan, the curator of numismatic col-lections for the University of Notre Dame, "Sid Martin has written the definitive catalog of French coinage authorized specifically for use in North America." Jordan went on to state that "this is an essential book for anyone interested in the French coinage of colonial North America."



"What many early American coin collectors fail to recognize," Martin said upon the book's release, "is that from the 16th century until 1763, New France included much of what is now the United States, as well as most of Canada. As such, coins minted by France for circulation in its North American colonies should be considered 'coins of the realm' in these areas." Colonial numismatic expert, John Kraljevich, went on to explain that "the history of the French in what is today the United States is largely forgotten. However, the memory of these people and their coinage has been long cherished in Canada."

Jim Rosen, president of C4, predicts that "Martin's new book will awaken an interest in both the history of the French speaking people in North American and the coins they used such as the Gloriam Regni coins of 1670, the 6 and 12-denier copper coins minted in 1717, and the copper 9-denier coins from 1721 and 22, all of which were struck in France specifically for circulation in the Americas."

In the book's introduction, John Kraljevich writes that, "With Crosby-like flair, Syd has marshaled together the original documents that tell the stories of these coinages. Most have never been published at all, let alone in English or all in one place. This original research guarantees this work's importance to researchers in every forthcoming generation. The heart of this book, the die studies, offers several pathways for collectors to navigate these series, by basic type, by major variety, by die combination, or even by die state. It's a project that no one has ever even attempted before, an outlier in the world of colonial numismatics, a field that has seen multiple die studies of most of the popular series. Given Syd's well-organized approach and the thousands of coins he's studied, it may be generations before this work is supplanted. It's doubtful anyone will ever do it any better."

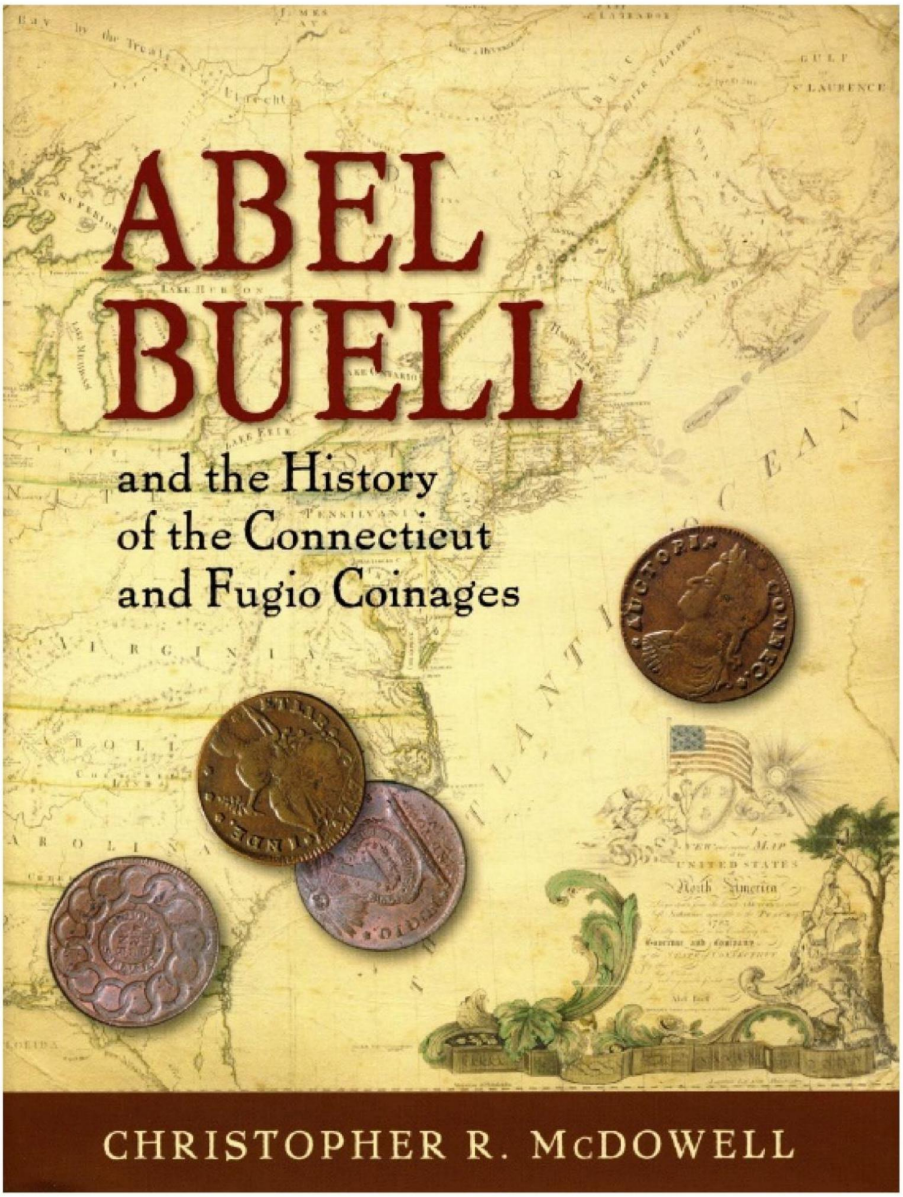
The 480-page book is hardbound, well-illustrated throughout with photographs of the different coin varieties examined, with dust jacket depicting French Coinage. The book is available for $85.00 plus $7.00 shipping from bookseller Charles Davis, (http://www.numisbook.com/), Box 1, Wenham, MA 01984, or telephone 978.468-2933.

I'm currently undertaking a comprehensive study of the Castorland jeton. I'm approaching the study from both sides of the Atlantic, relying heavily on French sources, and my study entails operational details from the manufacture of flans to the mechanical workings of the screw press; the history of jetons as they evolved from arithmetical counters to monarchial presentation pieces; events leading up to the establishment of the New York Company; the biography of Benjamin Duvivier; etc. culminating in detailed descriptions of variants struck from at least one original die. As you can see it's a big work, but I've been at it quite a few years and am wonderfully engaged in the project. Here is a "finding list" of details I'm looking for, as well as photos if possible:

1. If the specimen is in a slab, all the label information.
2. Identify the metal, gold, silver, copper, bronze. If silver, indicate thin or thick planchet.
3. If edge-stamped, identify the symbol and the lettering and location of the stamping (such as 6 o'clock relative the obverse.)
4. Die alignment: coin turn/medal turn.
5. Describe state of any reverse die failure, perceptible bulge, advanced crack, etc.
6. Describe reverse caustic incursion, sometimes identified as rust, at the right handle of the vessel.
7. Describe any other identifying factors such a rim bumps, scratches, spots, unfilled letters of legends, etc. that would help identify the piece if it were re-encapsulated at some future time.
8. Indicate the provenance, if known. If you currently own the specimen feel free to identify it ex your name for the benefit of future owners.

Please contact Chester L. Sullivan at csull@ku.edu.

Support the C4 Club education initiatives buy this book:



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Wenham, MA 01984

or by phone at (978) 468-2933
or via email: charlesdavis@vcoins.com

CLASSIFIED ADS

Rates are shown below.

Grayscale ads for this newsletter can be purchased as follows (color ads are 50% more in each category):

	1 issue	2 issues	3 issues	4 issues	Copy Size
1 page	$300	$450	$600	$750	6" x 9"
1/2 page	$175	$250	$325	$400	6" x 4.5"

Covers cost somewhat more (please inquire – generally $200 additional.) Please send check with your ad. We accept camera-ready copy or any Microsoft Word compatible computer file.

All members also have the right to include a free classified ad in the newsletter of up to 10 lines of text.

NOTICE: The Colonial Coin Collectors Club does not review the ads provided for accuracy, nor does it assess any items offered for sale relative to authenticity, correct descriptions, or the like. C4 is not to be considered a party to any transactions occurring between members based on such ads, and will in no way be responsible to either the buyer or seller.

The Colonial Newsletter (*CNL*) for sale. Issues number 1 thru 128. Numbers 1 thru 8 are the "revisited, revised, reissued" editions. Sequential pages 1 thru 2889. Index included for 1 to 112 issues. Extra issue 128 also included. Early issues thru 106 are spiral bound into 7 volumes.
C4 Newsletter – issues 1993 thru end 2018. All original - as published since its inception. Must downsize-from my library. Not sure what they are worth. Make an offer- for each or individually. *Colonial Newsletter* (*CNL*) weighs at approximately 32 pounds. C4 weighs approximately 27.5 pounds. Each – one box. Postage added – to total. Other colonial related catalogs available – email for list.
Email- pocketges@msn.com. Address: George Seifrit, P.O. Box 69, Wernersville, PA 19565

Bent, Holed, & Folded: Coin Talismans for Protection against Misfortune & Witchcraft in Colonial Jamestown. (150+ pages; over 150 references) **$19.95**
I present new information about how the colonists at Jamestown mutilated coins to fashion magical talismans. I review post-medieval English traditions about Divine Providence, Dead Saints, and Witchcraft and show how these ideas were brought to the New World. Talismans from Maryland and Massachusetts are also discussed. I have spent several years examining the coins excavated at Jamestown, most of them not yet available for public viewing. This book is fascinating and unlike anything you have read before. My book is available from major Internet sellers. Order it from me, and I will sign it and include a four-page guide to collecting coins from Jamestown. Thanks, Michael Shutty Jr. at mykshutty@yahoo.com.

For Sale to a Good Home: Must provide References of Good Care of Colonials
Continental Currency 17 February 1776 $2/3: VF with no fold (Unusual), Nice fractional note.
Continental Currency 29 November 1775 $2: VF-30 with bold printing, fold seen mostly on back.
Continental Currency 26 September 1778 $40: VF just a hint of a very light fold on the reverse.
New York Currency 16 February 1771 £5: Looks AU but with a light fold, Elaborate top boarder.
Pennsylvania Currency 10 April 1777 3s: Red and Black front and reverse, PCGS XF – 40, Very Nice
1787 Connecticut Mi-1.1a F-15, smooth surfaces / Another VF with obverse roughness, net F-15
1770A Double Louis D'Or, XF-45, boldly struck without adjustment marks, Very Scarce Type, Very Nice
1794 Ready Reckoner, Daniel Fenning, Newburyport MA., Cover and some pages detached but present
Call/Email for prices & pictures. Non-Colonials also for sale.
Leo_J_Shane@hotmail.com **215-873 1915**

Mahogany Coin Cabinets – Handcrafted from solid mahogany. Cabinets are available with either 12, 15, or 18 trays. Multiple recess sizes up to 2" available. Custom cabinets also available…contact me to discuss your needs. Cabinets start at $350, with **free shipping** for C4 and EAC members. For additional details, information, images, or to order, visit:

www.CabinetsByCraig.net (note that it's **.net**), or call 972-978-7710, or write: PO Box 1231, Frisco, TX 75034.

COLONIAL NEWSLETTER

Interested in acquiring a complete, original, unholed set of the Colonial Newsletter. Will pay any reasonable price. Contact novacaesarea@yahoo.com.

WANTED: I need five AJN's (Volume 24, Numbers 3 and 4; Volume 27, Numbers 1, 3, and 4). These are whole numbers 127, 128, 137, 138, and 140. All are scarce, and I am willing to pay fairly for any of them in decent condition. Contact me at sfmartin5@comcast.net. Thanks, Syd Martin

Todd Gredesky PO Box 102 Woodbury, NJ 08096
856-803-6102(cell) email: njtodd7@hotmail.com

1791 Counterfeit Brass 2R Kleeberg 91A-M3	$48
Blacksmith Token Wood 11	$20
2000, 2001, and 2003 C4 Auction Catalog	$20 each
2008 and 2010 C4 Auction Catalog	$8 each

Please add $3 postage.
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Clement V. Schettino; PO Box 1093; Saugus, MA 01906
copperclem@comcast.net; copperclem.com

Some of the Earliest American Coppers. Contemporary Counterfeit British & Irish Halfpence and Farthings. My personal collections built over the past decade are now for sale. We now have a webpage up and running with most all coins imaged and priced.

More will go up from time to time. I also have some Colonials and Spanish American Colonials-Cobs up. There are currently about 12 categories populated with coins for sale, they are; British George II, British George III, Irish George II, Irish George III, Counterstamps, Cast Ctfts, Mules, Errors, Regales Colonials and Cobs. In the near future I will be adding some interesting Misc pieces.

I am still selling CD's of my collections, the details are on the webpages.

Postage is always free for C4 and EAC members. Please use the savings towards next year's dues ;-).

Please visit the webpages at copperclem.com and feel free to email with any questions.

John Kraljevich Americana

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